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TO THE PUBLISHER OF "THE ETUDE"



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NO. 5.

## THE ETUDE.

PHILADELPHIA, PA., MAY, 1894.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

1708 Chestnut St., Philadelphia, Pa.

### Musical Items.

#### HOME.

THERE are reports that Theo. Thomas is to return to New York.

WM. H. SHERWOOD is to make a tour of the Pacific States during May.

A PLAN is formulating to put German opera on a permanent basis in New York. It is a worthy one.

PADEWSKI begins his next American tour on Jan. 2, 1895. He expects to make it his last appearance in America.

A SUPPLEMENTARY opera season is to be given in N. Y., at which "Werther," "Mignon," and other operas will be given.

At a recent production in Boston of Bach's St. Matthew Passion the audience joined the chorus in singing some of the chorals.

THE American rights of "Gabrielle," Patti's Opera by Pizzi, have been bought by Gustav Hinrichs. It will be heard in Phila., July 30.

THE annual meeting of the M. T. N. A. will be held in Saratoga, July 2-6. The meeting promises to be a successful and interesting one.

A WAGNER festival of four performances was given in Philadelphia. The works included Die Walkure, Gotterdammerung, and Tannhauser.

MR. BEN DAVIES, an English tenor, is winning the praises of the critics for his artistic work. He is the latest of English oratorio singers to visit us.

THERE has been a dearth of piano recitals this season. Bachmann, Burmeister, and Silvinski being the only travelling artists before the public.

AMERICAN orchestra players may congratulate themselves on not being paid as their brethren in Prague are. \$20 a month is the munificent figure they receive.

A LATE invention is an aluminum finger board, fretted, lettered, and bearing position numbers. It is designed to aid students of the violin in acquiring accurate fingering.

The production for the first time in America of Jules Massenet's "Werther," at Chicago, scored an immense success and established Massenet's position as a foremost living composer.

GEO. W. CHADWICK, the Boston composer, has been nominated by Dr. Dvorak as the winner of the \$300 prize offered by the National Conservatory for an original symphony.

A BILL has been introduced in the House of Representatives to incorporate an American College of Musicians. The object is to place a thorough musical education within the reach of students. The affairs of the College are to be administered by a registrar who will make Washington his headquarters.

THE music carried by Gilmore's Band on its tours requires 32 large cases, and weighs two tons. It is packed on shelves in 28 sections of eight rows each. The catalogue of the band calls for 8068 separate pieces, of which about 50 were composed by Gilmore himself, and as many more composed or arranged by D. W. Reeves, who succeeded Gilmore as director of the band. The office of librarian is not a sinecure. Each piece is arranged with parts for 100 instruments, and it is the librarian's duty to have every piece and every part ready to produce at a moment's notice.

#### FOREIGN.

DENMARK refuses to adopt the international copyright.

LEONCAVALLO's "I Medici" has had great success in Berlin.

THE Wagner Society of England now numbers 202 members.

THE remains of Hans von Bülow were cremated March 29, at Hamburg.

A RECENT operatic performance at La Scala was stopped by a dissatisfied audience.

THE Vienna Conservatory registered 860 pupils last year, 130 of whom were foreigners.

A MUSICAL paper devoted to the translation and harmonization of plain song is announced in Ain.

BREITKOFF and Hartel announce the publication of Queen Elizabeth's "Virginal Book," with the six-lined staff.

A HYMN to Apollo, reported to have been buried 2000 years, was recently sung in Athens. It is said to be very beautiful.

It is rumored that this summer's Bayreuth performance will be the last for several years. Richter is to conduct several works.

SIR ROBERT STUART, an author, composer, and professor of music in the University of Dublin, died in that city at the age of 68 years.

MANUEL GARCIA, the veteran singing teacher, lately celebrated his nineteenth birthday and was presented with a silver tea and coffee service.

THE news is cabled that Anton Rubinstein has retired to private life. He is 64 years old. This precludes his being heard in America again.

THE *Musical Times* rather sarcastically alludes to Wagner's Operas as reminding it of a little book, "What to Eat, Drink, and Avoid."

SAINT SAËNS has added astronomy to his list of accomplishments, having contributed two letters on an astronomical problem to the Paris astronomical society.

MR. GEO. HENSCHKE, familiar to Americans as a baritone soloist, is writing an opera of which U. S. Gilbert is the librettist. As he is a scholarly musician something first class may be expected.

THERE is in successful operation in London, a college of music founded and directed by an American. It is called the Central College of Music, and includes all branches of musical and related art in its curriculum.

A JENA MS. of XIV century music, now in the University of Jena is bound in white leather, XVI century style, with the original chain for fastening it to the desk still remaining. Most of the songs are by Heinrich, of Meissen, Conrad, of Wurzburg, and others. The first leaves of the volume are lost.

THE following bit of gossip concerning Wagner and Richter in London in 1877 is interesting. They came over as conductor and assistant conductor of the Wagner festival.

The public soon severely criticized Wagner for his inefficiency and caused Richter to be installed as conductor, while Wagner contented himself with sitting in a chair in front of the band. As a result the Richter concerts which have since been so successful, were founded.

#### A SUGGESTION.

BY C. F. STAYNER.

THE following suggestion may not be new to the readers of THE ETUDE; but it is one which should have special consideration: A suggestion is of value to the individual in proportion to the use he or she makes of it. Many of the suggestions in THE ETUDE are of immense practical value to those who will put them into practice, and let me add that it is not necessary to have had unusual advantage in order to profit by such suggestions. A teacher who has but a meagre understanding of music, can, through doing his best toward putting into practice these suggestions, get results that will convince him that there is very much to be gained in this way. Each effort put forth in trying to practically work out a principle suggested, makes us more capable of working and of getting good results.

To those who may think that they cannot work in this way, I would say that there is not anything that will give you more satisfaction than to prove for yourselves, by constantly trying, that you were mistaken. You can think for yourselves, study, practise and accomplish much, whether you have the assistance of a teacher or not. Is it not better for us to grow as the oak, rather than as the mistletoe?

# ENGLISH SONGS AND BALLADS

BY POPULAR COMPOSERS.

LOW VOICE. VOL. I.  
GEMS FOR ALTOS AND BARITONES.

All that we have said in our announcements of the companion books (Vols. 1 and 2 for High Voice) applies with equal force to this collection of songs for low voice—a continuation of the series. In a volume of popular songs, such as is here presented, it is interesting to note the varied characteristics of the compositions, embracing songs of battle on land and sea; songs of love; songs of the forge and mine; songs of town and country; songs of trouble and of sacred character; songs of sadness and happy days. The names of the composers is world-wide; they include the greatest exponents of ballad writing. As this collection is intended, principally, for the use of Altos and Baritone, the songs do not extend above B, while several are especially adapted for very low Bass voices. The selections are unsurpassed, and for use in concert hall or parlor this volume is invaluable.

Popular English Songs and Ballads for Low Voice, Vol. I, contains 162 pages, printed from new plates engraved expressly for this work, on fine toned paper. The cover contains a correct and finely executed portrait of Stephen Adams. Musicians will appreciate the fine paper, excellent printing, and substantial binding (two styles—paper and half cloth) of this book.

## CONTENTS.

Bells (The) of St. Mary.....	Rodney
Beaute Me.....	Mattie
Brave (The) Light.....	Roscel
Cherette.....	Roscel
Chief (The) Mate's Story.....	Finlet
Clang (The) of the Hammer.....	Roscel
Deep in the Mine.....	Jude
Down in the Depths of the Sea.....	Roscel
Fiddle and Lute.....	Goodson
For a Dream's Sake.....	Coven
Forget (The).....	Watson
Gate (The) of Heaven.....	Mora
Golden Harvest.....	Roscel
I Told You So.....	Roscel
Kingdom (The) of Love.....	Rodney
Loyal Death.....	Seaton
Mighty (The) Deep.....	Jude
Monk.....	Adams
Our Last Walk.....	Melba
Out on the Deep.....	Lehr
Outpost (The).....	Roscel
Over the Harbor Bar.....	Marks
Promise (The) of Years.....	Rodney
Sailor's (The) Dream.....	Roscel
Song (A) from Heaven.....	Coven
They All Love Jack.....	Roscel
They King.....	Rodney
Tormentor, Hola.....	Twitner
When Daylight Fades.....	Mora
When the Lights are Low.....	Lane
Wonders (The) of the Deep.....	Jude
Your Hand in Mine.....	Roscel

Paper, Cloth Back, \$1.00. Half Cloth, \$1.25.

# POPULAR ENGLISH SONGS AND BALLADS

FOR HIGH VOICE.

## VOL. 2.

England has long been noted for her songs and ballads. This may be accounted for in the fact that the list of her composers embraces such foreign names as Piani, Tosti, Gounod, Chopin, Franz, Massé, and 170 three-master song writers—who have found the highest appreciation of their talents in the land of their birth. The list of English composers is London. Their association with such writers as Cowen, Adams, Watson, Jude, Thomas, Rodney, Temple, and Molloy—composers of English birth—has been the means of sending forth into the world some of all the European nations and producing the immensely popular songs of the present time. The two volumes for high voice—intended for Soprano and Tenor—contain the choicest works of these fine composers, and it is difficult to conceive of better collections either for attractiveness of character or variety of subjects.

Popular English Songs and Ballads for High Voice, Vol. 2, contains 162 pages, printed from new plates, engraved expressly for this work, on fine-toned paper. The cover contains a correct and finely executed portrait of Gino Pisanti. Vol. 2 is a fit companion to Vol. 1—and those who possess the latter will want the former. Bound in two styles—paper and half cloth.

## CONTENTS.

Absent Yet Present.....	White
Across the Stream.....	Roscel
All in a Garden Fair.....	Watson
Angel's Tears.....	Piani
Answers.....	Watson
Ask Nothing More.....	Bismund
Autumn (An) Story.....	Morille
Babylon.....	Kellie
Call Me Back.....	Watson
Dream Stars.....	Temple
Entrust Me Not to Love.....	Molloy
Eternal Rest.....	Gounod
Ever Dear.....	Piccolomini
Golden Morn.....	Tyler
Good (The) Shepherd.....	Barry
Home, Dearie Home.....	Molloy
In Sweet September.....	Temple
Kiss (A) and Good-Bye.....	Mattie
Love's Frying.....	Temple
Margaret.....	Lehr
No Love Can Tell.....	Tyler
One Morning, Oh! So Early.....	Temple
Paradise.....	Piccolomini
Saved or Not.....	Thomas
Sailor (The) Boy's Farewell.....	Bismund
Swart by a Child.....	Piccolomini
Summer (A) Night.....	Thomas
Sweet Visions.....	Geat
Tell Her I Love Her So.....	Piani
Watching the Embers.....	Piani
Were I a River.....	Mattie
Yesterday, To-day, and Forever.....	Temple

Contents of English Songs and Ballads, for Low Voice, Vol. 1, and for High Voice, Vol. 1, sent on application.

THEO. PRESSER,

1708 CHESTNUT STREET, PHILADELPHIA.

# THE NEW TEACHING AND THE PHILADELPHIA SUMMER MUSIC SCHOOL.

THE "New Teaching" teaches what to do, how to do it, and places the pupil in possession of the whys and wherefores in a way that forces him into its perfect doing, "in spite of himself," as it were. Every effect produced by artists is teachable. There will be a Faculty of teachers at this summer school, which can do all of this, and put the subject matter in hand so clearly that the students, especially those who take private lessons, can in turn teach it all to their own pupils, as far as they find them sufficiently advanced for their extension.

Not only in "Touch and Technic," but in several other important subjects necessary to the first-class teacher, will the students of this summer school be grounded. It is a "working knowledge," that will be given. The different touch effects, such as melody, neutral, singing, flute-like, pungent, and the several chord touches, octave touches, bravura effects, pedal effects, and its artistic uses. Phrasing and expression, and how to teach them. Ways of meeting the numerous difficulties that come up in the teacher's daily work will be discussed, and help given.

The lectures will be, first of all, practical and helpful. They will give the teacher a broader outlook upon musical art and the best ways of teaching it. The aim of the management and his assistants is to give a fund of workable, everyday ideas which the students in attendance can take away with them and use successfully in their own teaching. Not a mass of vague theories, but actual, workable, and practical ways of doing, that they themselves can apply in their own work, both as teachers and performers.

Teachers and advanced pupils who expect to attend, will do well to make a note of the things upon which they wish information. Each can feel assured that there will be many others who will be interested in the same subject. In answering these questions before the class, the names of those seeking information will not be given.

One of the most valuable subjects taught, will be how to conduct weekly classes of private pupils, so as to give them conservatory advantages. Work for such classes will be marked out and explained, and the teacher put into possession of the knowledge for the best ways of conducting them. This feature will be of great advantage in securing the confidence and good will of the pupils and patrons of the teachers who take this course. Parents like to feel that their children are securing the best instruction, and through such means teachers can build up better and larger classes. An advantage that teachers will appreciate, is the fact that they will be considered by their communities as progressive enough to spend their vacation in the acquirement of the newest and best methods. This will greatly add to their popularity, and as greatly help in enlarging their classes, both in numbers and quality.

—About 90 per cent. of music pupils are school-girls. So much time is absorbed in drumming into their heads a feeling for time that the average teacher cannot free himself from the idea that strict time must never be lost sight of. No more it must—in learning; but once the feeling cultivated we have to learn next to deliberately play out of time, for without this there is no expression, no phrasing, no accentuation even, possible. Of course the extent to which this exaggeration must be carried varies considerably according to the style of the particular piece as well as according to the size of the room; but to believe, as some do, that a Mozart Sonata or a Bach Fugue should be played with mechanical regularity is to believe that neither Mozart nor Bach were human beings like ourselves. As a matter of fact it is authentically recorded that Mozart used a very free and bold *rubato* in playing, and certainly no performer of any eminence in modern times has done otherwise. Nationality, temperament and personal taste and feeling—these are the usual controlling influences in exaggeration, but a competent teacher should know how to advise and in-

struct his pupils in the mechanism of expression, and not think that he has done his whole duty in urging them to observe "strict time."—Fred K. Corder.

## THE NEXT MEETING OF THE M. T. N. A.

THE next meeting of the Music Teachers' National Association has been called for the first week of July, to be held at Saratoga, with headquarters for all visitors at Congress Hall. All meetings will be held in the ball-room of that famous hotel, which seats over 800 people. There will be a grand reunion of all on Monday, July 2, with souvenir badges, and special exercises for the occasion. On Wednesday a large banquet will be given, and on Friday an excursion to the beautiful Saratoga Lake, with appropriate features accompanying.

Only superior essays and concerts will be given, and gold and silver medals will be offered for the best and second best essays on, "How best to Study the Piano-forte," and "How best to Study Singing," competition for which is open to all. The winners will be invited to read their essays before the meeting.

The sessions will be short and bright, with ample time for business, although the social feature will be especially fostered, and arrangements are being made to entertain all visitors in a delightful way. The place selected for the meeting is an attraction in itself, and while many members of the M. T. N. A. have, no doubt, visited it often, there will be some who know the famous resort from hearsay only, and to such it will be an additional inducement to attend.

The programme will be issued shortly, and can be obtained by writing to the President, E. M. Bowman, Steiny Hall, New York City.

From what is said above, our readers will see that the managers are doing everything possible to make the meeting an interesting one, musically as well as socially, and we hope many will attend—coming to have a good time, and to go home taking with them revived and increased interest in the fraternity, thus giving new prosperity to the Association.

**STOLEN CIRCEUS MUSIC.**—Renz, senior (of "Circeus Rens" fame), was, during his whole life, so engrossed in his circus that other entertainments possessed no interest for him. One evening, however, his friends succeeded, after much effort, in dragging him into the Berlin opera-house, "Le Prophète" being the work performed. When the opera was concluded, Rens hastened back to his circus, where the performance was in progress. Just then appeared before the audience a grand procession in pantomime, which the orchestra accompanied with the March from "Le Prophète," which Rens had just heard for the first time in the opera-house. Highly enraged, he rushed to the conductor of the orchestra. "Sir, what does this mean? Why do you not guard your music better?" he demanded. "I really do not understand you," faltered the astonished conductor. "Then I want to inform you that our music is being stolen from us. A half hour ago, I heard in the opera house the piece which you have just played. If that occurs again, I shall sue Hülken (the opera manager) and discharge you." The conductor was silent. He was well aware that his aged chief was not only very unmusical, but also that he could brook no contradiction.

**A SOUND PROOF ROOM.**—A correspondent of *Engineering*, London, January 28, in answer to an inquiry regarding the best method of making a perfectly sound-proof music-room, says that it is not difficult to make such a room if proper provision is made in the course of building, but to make a room sound-proof in a house that is already built is an expensive matter. The floor must be lifted and filled in with silicate cotton, while on top of each joist a strip of hair felt must be laid before nailing down the floor. The walls must be studded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicate cotton before replastering. The ceiling must be treated in like manner. If there is a fireplace it must be filled with shavings or cut paper.

G. SCHIRMER, NEW YORK,  
RECENT PUBLICATIONS.

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CHOPIN:

WORKS FOR THE PIANOFORTE.

REVISED AND FINGERED

BY

CARL MIKULI.

WALTZES (Vol. 27) and NOCTURNES (Vol. 30).

PRICE 50 CENTS.

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The name of the competing editions of Chopin's works is legion. Many of these editions are incomplete in one way or another; few can claim the proud distinction of being (even so far as they go) truly faithful transcripts of the great composer's original conceptions and intentions. Traditional tenets concerning details of interpretation are apt, especially after the lapse of nearly half a century, to become not only vague, but draped to a greater or lesser degree by individual temperament and bias. Further information gathered at second hand can never bear the same convincing weight as testimony from the master's own words and writings. Even Klindworth, whose Chopin edition is so justly praised, never heard Chopin play at all; he could not drink at the fountain head, and had perforce to make up for this great lack by a sedulous collation of printed and manuscript sources and hearsay evidence, added, it must be admitted, by his thorough musical and special pianistic training, and by indispensible natural gifts.

Carl Mikuli, the editor of the present edition, enjoyed the inestimable advantage, during a four-years' sojourn in Paris, of receiving instruction from Chopin himself, studying the piano-works under their author's personal supervision, the penetrating character of which is evidenced by the numerous marginal notes, etc., written by Chopin's hand in Mikuli's student-copies of his music. The latter's own works discover him to be a pianist and musician of high sense and fine attainments, yet not possessed of a personality so pulsant as might perchance lead him, however unconsciously, to obscure by any veil of individualism the original hues of Chopin's genius. There is no reason to doubt that his edition of these compositions is a clear and unadorned reflection of that master-musician. The fingerings—mark Chopin's technique marks an era in pianoforte-playing—as given in accordance with his express directions. It is unnecessary to dilate on the important instances which a correct fingering exercises on phrasing and general expression.

In consideration of these peculiar advantages, the Mikuli edition has been adopted in leading European conservatories. United with all the well-known excellence wherein Schirmer's Library stands preeminent, it may be confidently said that this new Mikuli edition of Chopin's pianoforte-works is not simply unexcelled, but unrivaled by any other; and nevertheless, it is furnished at a lower price than any foreign edition. The poetic biographical sketch of Chopin by Philip Hale (in Vol. 27), is a charming introduction to the series, further volumes of which will soon appear.

## Major and His Friends.

BY

GRACE S. DUFF.

PRICE, CLOTH, \$1.00

A well-defined and powerful trend in modern educational progress is the endeavor to render methods of teaching more attractive, especially to the very young. Instructors are increasingly willing to present fundamental laws and principles in so simple and intelligible a manner, so as to appeal directly and forcibly to a child's intelligence. Instruction is combined with the entertaining, and the child is interested by the manner of presenting simple facts, and readily retains the substance of information conveyed in an agreeable form.

In her preface to this little work has grown out of her own and others' experience in teaching the rudiments of harmony. Reversing this statement, we obtain the wise old saying: *Experientia docet*; and it really seems as if Miss Duff's experience with children had taught her to devise a ready and charming method for smoothing the rough path of musical theory before little, stumbling feet—a method, too, which possesses the additional advantage of being adapted either for classes or single pupils.

After a prefatory chapter on the grand symmetry of natural sounds and colors, the major scales, beginning with Major C, are aptly introduced as "families" of tones—fellowships, families, kept in order by the head of each family, Major C, D, and the rest. The finger-exercises are the games played by these youngsters; the structure of the scales is illustrated by pretty wood-cuts, and the several steps are explained in an easy, conversational tone, the language never rising above childish comprehension. Arriving at the minor scales, the families of Mrs. A. Minor and her friends, these family-heads are introduced to us as poor widowed relatives of the several Majors, their sorrowful estates furnishing a sufficient reason for their melancholy. The pupils are thus led, step by step, up to simple triads and their inversions.

Teachers of small children will find this an interesting booklet, whose value is enhanced by the numerous original wood-cuts and bold, clear type.

For Sale by all Music Dealers.

The Monthly Bulletins issued by G. Schirmer are invaluable to all interested in Music. Will be sent free to any address.

## TOUCH AND THE PEDALS.

BY W. J. HENDERSON.

A WRITER in the *Musical Courier* tells of a Chinaman's description of the piano. He described it as a four-legged beast which the Europeans make to sing at will. The manner of playing, as it appeared to the eyes of the wondering celestial, was picturesque. A person, often a feeble young girl, sat down before the beast; struck its white and black teeth and trod upon its tail, whereupon it sang more loudly and sweetly than the birds. I am glad that the singing of the beast impressed the Chinese in that way. It has often seemed to me that the treading upon the tail was taken literally, and that the poor beast was screaming with pain. What the Chinaman took for the animal's tail, was nothing more or less than the pedals, and these, indeed, are often trodden upon without mercy or judgment.

The history of the pedals of the piano ought to be written by some patient and trustworthy deliver into mines of information. It would be quite as interesting and instructive as the history of musical ornament, which has been so admirably handled by Edward Dannreuther, and one or two others. Of course clavichords were without pedals. The player could enlarge the volume of tone slightly by increasing the finger pressure. Indeed, owing to the direct communication of finger-tongue to the strings of the instrument, a considerable—though necessarily limited range—of dynamics was possible. I have had the good fortune, through the kindness of the excellent Morris Steinert, to be able to experiment on good clavichords, and I speak therefore from experience.

In the Rackers harpsichord there was an attempt to reach some of the effects now attained by pedals. This attempt consisted of adding to each pair of strings tuned in unison, a third of shorter length and finer wire tuned an octave higher. This somewhat increased the power and brilliancy of the tone. There was a second key-board and stops which controlled the action of the jacks on the strings. To be sure these contrivances produced a very limited variety of effects. I have tried them on a fine harpsichord of the Mozart period in Mr. Steinert's collection, and can testify that nothing is obtained save a moderate increase of tone, and such richness as comes from larger sonority. The stops employed in the harpsichord were put out of date by the introduction of pedals, which were invented, according to Mace ("Music's Moniment"), by John Hayward, in 1670. Zimpe, who built in 1766, and later, had stops near the player's left hand to raise the dampers. Stein and some other Germans, borrowed from the organ the idea of a lever to be pressed by the knee. But the real piano and forte pedals were patented by John Broadwood in 1788.

Naturally, pianists soon began to make use of the new pedals, and in Beethoven's piano concerto in C, and the sonatas op. 101 (Hammer-Klavir), 106, 109, 110, and 111, we find explicit directions for their use. The soft pedal, as it is popularly called, was extensively used by the classic players, but it remained for Chopin to show how both pedals could be employed alternately, or in combination for the production of the most beautiful effects of tone-color. Liszt, of course, added greatly to our knowledge of this department of technique, as he did to that of all others.

It is easy to perceive that the tendency to use the pedals for obtaining only dynamic gradations is due to a survival of traditions associated with the old pedals and older stops of the harpsichord, which were capable of no other effects. But I think it is entirely unnecessary to tell any modern teacher that the great masters of piano playing do not use the pedals simply to increase or diminish the loudness of the tone. It is true that one cannot make a piano speak as loudly with the soft pedal on as with it off; but I am very doubtful as to whether the power of the tone is increased by the use of the so-called loud pedal. The volume of tone is enlarged by the letting loose of all the sympathetic vibrations, and the ear being crowded with simultaneous sounds, gets the impression of loudness. But the truly great artist never uses the pedals for any other purpose

than the production of variety in tone-color. As I have already said, Chopin showed us how to do this; but Liszt explored another resource of piano-playing which gives myriads of new results. I refer to the varieties of touch. By combining the manners of pedalling explained by Chopin, with the manners of touch revealed by Liszt, we arrive at a host of novel and beautiful effects, wholly unknown to the players of the classic era.

It is my purpose, at this time, simply to call the attention of teachers to the need of systematic instruction in this art of pedalling, and its union with the resources of touch. Even the great master, Rubinstein, has said that he does not think we have yet learned how to exhaust the possibilities of the pedal. It is only lately that any attempts have been made to systematize our knowledge on this subject. For the most part, the pianist has to find out for himself, the possibilities of the pedals, and nine times out of ten when he has learned how to produce some extraordinary effect, he prefers to keep the knowledge to himself, so that no other pianist may learn how to do the same thing. I remember that when Anton Seidl was illustrating Mr. Krebbs' lectures on Wagner, he used to reproduce in a most remarkable way, the sustained horn tones in the "Tristan" motive as announced just before Tristan's entrance. Mr. Seidl is not a pianist, but he always smiled and changed the subject when asked how he did that.

I recently, however, ran across a book which opens up this subject of pedalling in a most instructive manner. It is called "The Pedals of the Pianoforte," by Hans Schmitt, and contains the substance of four lectures delivered at the Vienna Conservatory of Music. In this book a systematic attempt is made to tell what effects the pedals are capable of, and how they are to be produced. Many valuable examples are given from well-known compositions, and occasionally we are told how some great pianist has produced certain beautiful results. It seems to me that every teacher of piano playing ought to study Herr Schmitt's book. But I do not think he ought to stop there, for admirable as this book is, it does not exhaust the subject. It certainly does give all necessary information about the use of the pedals alone; but it does not cover the possibilities of the combination of the different kinds of pedalling with the different kinds of touch.

Here, then, is a subject for original research. The thoughtful teacher can find employment for many of his leisure hours in experimenting on touch and pedal combinations, and noting the results. When he has elaborated a system—and I see no reason why he should not do this—he can write a volume supplementary to Herr Schmitt's. Such a volume would be of incalculable benefit to both students and teachers.

THE REPRODUCTION OF APOLLO'S HYMN.—The keenest interest has been manifested throughout Europe over reports of the reproduction of Apollo's Hymn in Athens recently. Making due allowance for sentimental enthusiasm over the resurrection of the music which has been buried 2000 years, all accounts agree in ascribing the highest musical merit to the composition. One correspondent declares that every one present was ravished by the charm of the music, with its mingled originality, simplicity, and grandeur. The hymn occupied a quarter of an hour in rendering. It was sung by a choir with piano accompaniment. The King was quite overcome with emotion and requested a repetition. This is by no means the first musical treasure of the ancient Greeks which has been brought to light and transcribed. There are the music of the first Pythian ode of Pindar, two hymns of Dionysius to Calliope and Apollo, and a hymn by Mesomedes. None of these is particularly enchanting to modern ears. Apollo's Hymn is, however, much more grand and majestic in its melody. There is one part only, the Greeks not employing harmony or part singing. They had seven modes, whereas modern music has only two, major and minor. Apollo's Hymn is of the Dorian mode, which is described as dignified, severe, and grave, a sort of Gregorian chant. It will be published in Paris shortly.

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## REMINISCENCES OF MY TEACHING DAYS.

"I must have been what Mr. Van Cleve would style a 'musical crank,' for I imagined that as soon as my career as a teacher was entered upon the whole army of young musical students would arise and call me blessed; I should lead them by such sunny paths to well-springs of musical knowledge. Alas! I failed to realize that the same landscape seen through different eyes may be either a 'perfect picture,' or 'that tiresome old view.'" One of my first pupils was a bright little girl of some ten or eleven summers. She "adored" music, if her mother was to be considered a judge, and I fully believed she would likewise adore practice; but not so easily were my dreams to be fulfilled. Her lesson was arranged for the most desirable morning hour, but in spite of all attempts to the contrary, her attention would wander to almost any other subject than the one in hand.

"Oh dear!" she exclaimed one day, "I'm sick and tired of being told to practise! Music ought to be made so one could learn it without so much work."

"But my dear," I remonstrated, "nothing worth having is to be obtained without work. Think of Beethoven; of the music he wrote that can never die, and then think how he was often compelled to leave his play sadly against his will, and even whipped to make him practise. Of course he suffered then, but now his name is a household word. The grandeur of his music aways—"

"Did you say he was whipped often?" my pupil interrupted.

"Yes, frequently, I believe."

"To make him practise?"

"Yes."

"And that's his picture?" pointing to one reposing on an easel hard by.

"Yes," I replied once more, and was about to launch forth into a panegyric upon his marvellous acquirements, when she continued, ignoring my wise remarks, but still gazing fixedly at the face of the master:

"I'm so glad you told me, for I've often wondered what made him look so cross, and now I know; 'twas because they whipped him, and I'm sure," she was becoming excited with her theme, "yes, I'm certain that sonata you played for mamma, where the bass is just like thunder tearing all up and down the clouds, I know when he wrote that he was thinking of the people who punished him, and wishing he could just get hold of 'em and grind 'em to powder."

And this was her idea of a Beethoven sonata! For a moment I was really discouraged; but remembering that a mind capable of grasping any decided impression with such speed and certainty must also be fitted to appreciate the beauties of music when study had lightened the dark places, I took heart and went to work once more.

A way out of the difficulty soon suggested itself. I asked her if she would promise to play each period of her lesson through carefully three times at each practice hour, which with her came at nine in the morning and 'two in the afternoon. She readily agreed to do this and kept her word. I was surprised to hear her mother say when she brought the little one for her next lesson:

"I don't know what's happened to Marjorie; I haven't had to tell her to practise once this week, and she's worked a good two hours and a half every day without even looking at the clock."

\* \* \*

The average parent impressed me from the first as being the natural enemy of the music teacher, and when an unusually voluble mother appeared with a sleepy looking boy or girl, whose stupidity could not be doubted, I felt certain she would declare the child a musical "phenomena," and expect me to start him out as a concert artist the next season.

A vision of a young lady who called with "Old Black Joe," and "Come back to Erin," with variations—some of them not to be found on the printed page—passes before me in vivid contrast to the quiet little Miss with the wistful blue eyes, who, in visible fear and trembling, played a Chopin nocturne in a way that brought its beauties before one in the most irresistible fashion, then

asked so demurely if I supposed she ever could learn to play. She is a noted pianist now, while the other one is, I fancy, still playing "Old Black Joe."

Then the little boy whose one ambition was to become a butcher. He could only be induced to practise with the promise that I would intercede for him with his parents, if he still disliked to devote himself to music when the end of the year should come; but he must do his best if he would win my assistance. I was never called upon to talk his people over, for he became interested almost from the moment he fancied he might give it up if he chose.

Each pupil has his separate individuality; each parent his ardent hopes of accomplishing wonders, sometimes with most wretched material; and the teacher who would succeed, must be proficient, not only in music, but in the study of human nature as well; that he may determine the best course to pursue with each pupil, then having decided, do his duty, and leave the result in the hands of Providence.

ERATO.

## THE ROMANCE OF CELEBRATED PIECES.

### THE MOONLIGHT SONATA.

GOETHE is said to have said that the true composer, when a "great thought strikes along the brain and flushes all the cheek," is conscious that the smile of the Deity is beaming upon him.

The idea is a charming one, and a work such as the Moonlight Sonata, pregnant with inspiration from the heart to the last word, would almost persuade one to receive it as glorious fact. Singularly enough, however, Beethoven is represented to have expressed surprise that this sonata made so deep an impression upon the public, and avowed his decided preference for the one in F sharp minor, op. 78. Certain it is that he was fond of playing the latter.

The so-called "Moonlight Sonata" is almost as thickly encrusted with mythical narratives as a bottle of '47 port with cobwebs—narratives which do more credit, however, to the imagination than the veracity of their originators.

Probably the most dramatic—if not the most barefaced—of these impositions upon the credulity of musical human nature is a story printed some years ago, which describes the mighty man of Bonn walking, with his noble head sunk upon his breast, in deep thought one beautiful moonlight night through a narrow and desolate back street of Vienna. Suddenly, his impetuous stride is arrested in front of a poor tenement by the feeble tinkling of a timeworn harpsichord issuing from a room on the ground floor. But, although the voice of the battered chattel of an instrument was weak and quavering with age and infirmities, the hands that awoke the echoes in its dusty recesses were those of one in whom Beethoven's keen perception recognized a fellow-member—albeit a humble one—of the Universal Brotherhood of Music.

The door of the house standing slightly ajar, Beethoven walked unceremoniously into a small and poorly-furnished apartment, in which, listening to the music the sweet-faced Fräulein was coaxing from the wire-filled old mummy-case, were some three or four persons of various ages, with the sweet content of the satisfied music-lover printed on their faces.

Without manifesting displeasure or embarrassment at the advent of the grave-looking, shabbily attired intruder, Gretchen played calmly on to the end of a Mozartian Andante, upon which the stranger spoke a few kindly words in praise of the tearful and displaced artist, and the little company begged of their somewhat uncouth-looking visitor to favor them with some music himself.

The "old Beethoven," now in an unusually gracious mood, sat down and ran his fingers over the worn and yellow keys, and soon there was such music issuing from the venerable instrument as had never been galvanized out of it before. When at length a pause occurred in the superhuman improvisation, one of the party, a man of mild and benevolent aspect, wiping the dewdrops of emotion from his eyes, ventured to inquire of the player, "Who in Heaven's name art thou, wonderful man?" The player vouchsafed no verbal answer, but, with the proud smile of a master of masters, played softly the opening bars of his Symphony in F (then recently produced), and paused.

As may be imagined, the effect upon the little gathering was more than electrical; all crowded around the ancient harpsichord to gaze with reverential awe upon the wonderful being who had, even then, come to be regarded as one of the mighty "Masters in Music."

At this moment, the one candle, which had long been giving signs of approaching extinction, indulged in a final flare-up, and expired. The venerable individual who had previously addressed the master now advanced to the window, and opening wide the shutters, let a flood of moonlight pour into the room.—*Keyboard.*



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## FLOTSAM AND JETSAM.

The question as to whether American students should go abroad for study is still a vexed one. Much, pro and con, has been written about it. It may be viewed from so many standpoints, and the personal relationship of the writer, whoever he may be, to it, has so much bearing upon the value of his opinion that it promises to remain an unsettled problem for some time.

There come to the surface, however, occasional items of interest, which do much to decide individuals as to what is for their best interests. The following excerpts from letters by Fannie Edgar Thomas to the *Musical Courier*, from Paris, will be of great interest and help to intending students abroad. She quotes M. Marsick, professor of violin at the Conservatory of Paris:—

"I feel intensely attracted toward America artistically. Never in the history of nations has there been a record of such prodigious, progressive enterprise, and at the same time a temperament endowed with such rich artistic material as is in America. She has no conception of this latent power herself. We older countries see it for her.

"I have studied with deep interest our American pupils here. They are wholly different and much more susceptible musically than the English.

"Americans are endowed with temperament, with rare intelligence and grasp of comprehension, and are like ourselves as to intuition. They yield immensely to training. I feel I can do anything with them, but they are sadly crippled in two ways:—

"First, they lack the musical spirit that comes from reading, thinking, talking music. They have not pride in art or respect for it. They do not feel its importance. They have no standards as to what is good and bad. They are starved and consequently stunted and deformed, but the physique is there. They do not breathe musical air; they take it as we do our liquors and medicines, and alas! many of the dogs are of inferior quality.

"Second, they lack correct primary musical instruction. Their training seems to begin on top, at the end, in the middle. They build on air, and the structure is forever toppling. Great talent is being laid waste, great genius being suppressed, for the need of primary instruction. Music must begin with the children. American teaching seems to begin with grown up people and advanced work. No trade or profession is thus prepared for."

Foreign criticisms on American musical training are not always to be commended for their accuracy, but here is one to the point. There is a "lack of the musical spirit that comes from reading, thinking, and talking music."

Many teachers who read these lines will remember many instances in their own experience when this lack has been a fatal barrier in the way of progress. And, dare I say it, some who also read these lines will feel in their own consciousness, this lack. Then, again, we are all too familiar with "beginning on top to train." We have all lamented the lack of perseverance and conscientiousness, patient foundation building that prepares for higher work. Pages might be written concerning this serious drawback to musical progress in America.

Our pupils must be church or operatic singers, organists or teachers in a year. Such things as a careful laying of preparatory foundation, a deliberate and exhaustive development of details, or sweeping out to acquire breadth of culture, are not included in the plans of too many ambitious students.

But it will not always be so; the signs of promise are in the musical sky and the indications of better things can be seen on every hand.

"What you need is national music endowment. You need music schools supported by the Government for your infants, where music shall be absorbed with the first breath and food. The best musical training on earth is here in France—the *maîtrise*, the *solège*, the *Conservatoire*. It is ten times as good as in Berlin. English training is not much better than American. Solège is the basis of musically training. It is the technique of music, to be conquered in childhood—the reading, spelling, notation intervals, rhythm, harmony principles, etc."

We do need official recognition of the value of music study. The proper teaching of *solège* to children is the basis for musical training. The development of the ear in acuteness and correctness of musical hearing, as well as the development of musical concepts; the ability to hear, understand and discriminate even in the child are necessities of musical training, and these must be begun in childhood.

Our difficulty is too much struggling to demonstrate "my method" as the best, yea, the only sure thing.

"Unless endowed symmetrically, one should not make a life work of music. It is no use starting upon a career with but one or two of the many gifts necessary to success. One highly endowed musically may fail through misconduct. Another by lack of application. Art is a complete circumstance. One must read, study, think, work, behave.

"As to practice, it is quality, not quantity, that makes profitable practice. It depends on natural endowment and preparation. I seldom practiced more than three hours a day. Some can study profitably through five and six. Much of my thought was given to the analysis of motion."

In keeping with the opening paragraph is our close. If the question as to whether American students should go abroad for study is a vexed one, the subject for discussion presented in M. Marsick's concluding paragraph is still more so. Will women ever excel in art? Now rises the din of discussion. Very earnest are the advocates on either side; many arguments do they present to prove their various contentions. Much ink and good breath are used in the vain effort to settle the dispute. Meanwhile earnest, painstaking, indomitable teachers, writers, composers, players, singers, both men and women, go on doing good, great good, to musical life; uplifting and progressing the art and science of music today while our disputants are doing—what?

"No, women in general will never excel in art, no matter what changes as to opportunity the world may offer them. They are not serious enough. Dress, vanity, adulation, beauty, most of all, sentiment, prevent. They are born to love and marry. They cannot sacrifice what is necessary for real art. Yes, it is a question of brain. Were the brain so constituted the instincts would accompany."

Let me close with a question which may be answered.

Why not let questions which do not bear upon the actual good of musical life settle themselves as they eventually will do, and devote our energies to much needed reforms and questions of immediate and lasting benefit?

A. L. MANCHESTER.

## A PLEA FOR OUTSIDE STUDIES.

BY THALDON BLAKE.

The greatest aid to a professional musician, outside of his art, is a college education, or its equivalent in private study.

The cultured and refined gentleman—the scholarly musician, is happily, multiplying of late years, since musicians have learned to their advantage, that the well-balanced brain must needs have had other training than art alone.

If musicians wish a higher recognition of their profession,—if they desire to rank in influence and prestige with the physician, the lawyer, or the divine, they must become their equal educationally. A man thoroughly posted on musical matters, but unconfident in his speech, or boorish in his manners, is a decided bore, to say the least, to those with whom he comes in contact. No one can excuse a neglected education, for, "where there is a will, there is a way."

The successful lawyer or scientist who is learned in his speciality is, almost without an exception, a well informed man along many other lines of mental activity. Musicians will not likely entertain the idea that they cannot do as well if they try.

No one conversant with those matters but will know that mastery of any of the "learned" vocations demand the labor of a lifetime. The accomplishments of such men have been acquired at odd moments, or in the few regular hours spared daily from their professional labor. An hour or two given daily to studies not directly allied to art, though often a task at first, become, when persevered in, a pleasure, as new fields of thought are reached in which the mind can wander, and feed on the hidden sweets of new truths. A change of employment is, be sides, beneficial to the brain, which thus rests when wearied by long application to other subjects.

The profession at large could most likely find profit from much more "outside" study.

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## Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the question will receive no attention. In no case will the writer's name be printed to the questions in THIS EDITION. Questions that have no general interest will not receive attention.]

N. B. C.—The name of Bartholdy, which is sometimes found in connection with Mendelssohn's name, is the maiden name of his mother. As she was of distinguished family, this means was taken to retain her name after marriage.

M. A. M.—Ebelbert Nevin was born in Pittsburgh, 1862, and now makes his home in Boston. He was a pupil of Carl Klindworth and Hans von Bülow.

J. L. McC.—The following are the opus of von Wilm that are suitable for children: Opus 81 and 12; of Grillit, opus 107, 101, and 197, are good for that purpose.

B. M.—Eduard Lassen is a Danish composer, born in Copenhagen, April 15, 1880. He is one of the foremost song-writers of the present day, and an eminent conductor. Has composed several operas, orchestral and chamber works, pianoforte music, etc.

K. S. Nevada, Mo.—The new international pitch for A is 435 vibrations. C sharp bears to A the ratio of 5 to 4, and E bears to A the ratio of 3 to 2. With these data you can calculate the number of vibrations of C sharp and E by the simple rule of three.

B. M. H., Norwalk, Ohio.—Can expiations means expansively; can transpose means with transport; enthusiastically.

A. L. B., Marlboro, Mass.—What you need is a good musical dictionary, such as the publisher of THE EDITION can furnish you. If you find words which are not in your dictionary, let me know and I will try to help you out.

2 Tyrolenne is pronounced tee-roe-lee; diatonic with the two f's long and the o short; climax with long i, a in axe, and the accent on the first syllable; Schottische, schottish.

3 A chromatic semitone is a distance between notes written on the same staff degrees, as C C sharp. A diatonic semitone requires two staff degrees for its representation, as C, D flat.

4 The character . . . . . means portato, or legato-staccato; it signifies that the note over which it is placed is to be slightly detached and played quite heavily.

5 Try Loeschhorn's studies, Op. 56, after Koehler's Op. 50. J. C. F.

A. B. C.—Please explain common, triple, and compound time. I find the subject anything but clear in "Burrows' Primer."

Ans.—Simple time has two, and three beats to a measure. Compound time is made by putting two or more measures of simple into one longer measure. The so-called "common time," is made by putting together two measures of two beats, thus making a measure of four beats, hence the necessity for the accent on the third beat, this being an accented beat in the original, for, as you doubtless know, the first note of every measure has an accent. Six time is made by putting together two measures of three beats, so making a measure of six beats, the accents falling on the first and fourth beats. Nine time is made of three measures of three beats, thus having accents on the first, fourth, and seventh beats. Twelve time is made of two measures of six beats, which is really a "double compound time." This is why the accents are stronger on the first and seventh beats, and lighter on the fourth and tenth beats. C. W. L.

N. R.—1. How can I make a pupil count aloud? She has taken lessons for two years before coming to me, and now says that she cannot count.

2. How can a pupil be taught to play without letting the nails hit the keys? The pupil in mind keeps up a continual clicking of nails on the ivory.

Ans.—1. Take a slow piece of complicated time, such as an easy organ piece (see Vol. II, of "Landon's Reel Organ Melodious Studies," or one of Bach's "Inventions"), and require each note to be six or ten just and exact notes, holding every key its true duration. This requires that the pupil should make a special study of time, calculating how long to hold the key for each note. The pieces and studies selected should be otherwise easy, yet full of time difficulties. Also, play four-hand arrangements of classic music with her. The pupil must be taught to think or calculate out the true value of each note, and then to count it aloud, feeling its rhythm.

2. Keep the nails short; but give scales and easy studies for the express purpose of feeling the contact of the finger with its key on the ball, or tip of the finger, somewhat back from the nail. Make a specialty of feeling the place of finger-contact, playing only for this feeling.

C. W. L.

T.—One is called upon to play when he feels that his fingers are stiff and will not go well. Is there any quick way to numb them up?

Ans.—Yes. Straighten out the fingers and close them at the middle, or second joint, not too firmly, however; close them so that the halves of the fingers press the roots of the fingers lightly. Then close the whole fist with somewhat of a firm grasp; open and shut the fist several times. Also, rub the palms till the friction makes them glow.

C. W. L.

N. R.—1. Is it advisable to use instruction books? I see that they are discouraged by some writers.

2. Should scales be taught during the first term, to a beginner?

3. I have a pupil who has taken a term, but has accomplished nothing. How can I wake her up musically?

Ans.—1. There may be a few teachers who have had sufficient experience to get along as well without as with an instruction book; but the great majority of teachers need the graded and well laid

out plan of instruction found in first-class instruction books. Landon's "Pianoforte Method" gives carefully-arranged material for the first lessons, beginning at the very beginning, and covering the ground most thoroughly, yet in an interesting and pleasing way. It calls out the native feeling for music that there may be in the pupil. 2. Scales can be taught the latter part of the first term of lessons to the average pupil; but there needs to be preparation for them in a separate drill of the thumb in passing under the hand, and of the third and fourth fingers in passing over the thumb. It is also well that the pupil should first feel a need of knowing how to play a run. This is all provided for in the above-mentioned Method.

3. Try easy four-hand music. Be sure to select the very easy and pleasing melody for her, and teach her in your presence to play a period or more of it by accurate repetitions of measures, over and over, then the same with phrases, then the whole period, calling her particular attention to the fact that each phrase really says something to her; this she can then play it fairly. Teach her that she can make the piano sing, and lead her to listen for musical effects. Get her to sing short melodies, and then to pick them out on the piano by ear. When the child finds that she is making real music, rather than merely playing notes and keys, if there is any music in her soul, she will begin to realize pleasure, then comes interest and success.

A. F. I.—Can a beginner take lessons on a piano and do his practice on a reed organ, and accomplish good results in fingering and in general advancement?

Ans.—What are the best manuals or methods of harmony for classes?

Ans.—1. So far as note-values, letters, names of keys, and the common things of notation are concerned, yes; but more difficult part of playing, piano-tonch, cannot be learned in that way. But, if the pupil is to continue a reed organ player, he can take his lessons on a piano, even to a distinct gain in some things. However, his teacher should give him special instruction in the best use of his organ.

2. It all depends. Howard's "Method of Harmony" is one of the most popular; Weitzmann's is good. The newest is Goodrich's "Harmony from the Composer's Standpoint." Clark's "Method for Piano Students" is easy and good. C. W. L.

M. K. T.—Will THE EDITION give the correct pronunciation of the Welsh word Eisteddfod?

Ans.—It sounds better than it looks. An authority gives its pronunciation as follows: "Pronounce the first syllable as i in idol, only lightly accented the second syllable, which is pronounced steth, and the third vod—is-eth-vod."

G. F. W.—Are reed organ makers advancing the quality of their work from the tone-quality side?

Ans.—Since the success of the Vocalion the best organ makers have been experimenting with pressure bellows, action bellows only being found in the common reed organ. Three or four leading firms now advertise improved instruments, and have organs that have new effects and greater art capabilities. Progressive teachers will do well to give this subject careful attention, and when opportunity presents itself to examine these new instruments. It is a pity that musical people do not also have a good reed organ in the music room with the piano, for there is a wealth of superb and sublime music that is finely arranged for the two instruments together, and also with the addition of the violin, flute, or cornet. The reed organ is gaining in popularity with the best musicians, for the leading makers are now making an instrument that challenges favorable attention. C. W. L.

F. R. A.—I am a musical amateur and my business takes me among musical people. I hear a great deal of amateur playing, but so few play with any satisfaction. Two instruments together, and who have a good technique and keep up their practice as of the less amateur pianists. What is the cause of this?

Ans.—Your question should have a series of articles rather than a short paragraph for its answer. Granted that there is a love of music and good musical talent, it is evident that there is a lack of clear phrasing, of contrast, and especially of the really soft pianissimo in expression. Then, again, there is a lack of refined feeling, of the appreciation of the necessity of a finer feeling of the very small things that make up superior playing. Too many amateurs try to astonish rather than please; they attempt showy music rather than musical music. As "salt spoils the taste of food that has no salt in it," so much of the lack you speak of is a lack of touch. Too many players allow harder passages to go unaccompanied. Almost universal is the fault of attempting pieces that are beyond the player's musical and technical powers of good playing. C. W. L.

E. T. O.—There is quite a number of people here who are musical. What can we do for mutual improvement, and for elevating the musical tone of our town?

Ans.—First organize a musical club, at which you shall have good programs played and sung, and essays given. Arrange with good artists to give you recitals, and let each member of the club sell tickets, and by your combined efforts you can sell enough to make a real financial success. C. W. L.

S. B. C.—One of the most satisfactory piano methods for the youngest pupil is Landon's "Kobler's Method," Vol. I, which is originally published in the Litoff edition, is also very good.

The characters used in Gradus ad Parnassum, at the bottom of pages five and eight of "Mathews' Graded Course," are double whole notes, and this is the customary way of writing them.

M. H.—There is a story of the "Moonlight Sonata" in another part of the paper. I would advise you to get Beethoven's "Sonatas Explained," by von Etelsen.

G. S.—"Oxon" means Oxford. The degree of Mus. Doct being bestowed by the University of Oxford.

M. N.—George Nevin, the song writer, is not related to Ebelbert Nevin. A short sketch of the latter will be found in another answer in this issue.



## LIFE OF RICHARD WAGNER.

WRITTEN BY HIMSELF.

My name is Wilhelm Richard Wagner, and I was born in Leipzig on the twenty-second day of May, 1818. My father, who was a police actuary, died six months after my birth.

My step-father, Ludwig Geyer, was an actor and a painter, and had written several comedies,—one of which, "The Slaughter of the Innocents," had considerable success. The family went to live with him in Dresden. He wished to make a painter of me, but I had decidedly no talent for drawing.

My step-father died early,—when I was only seven years old. A little while before his death I had learned to play on the piano "Ueb' immer Tren und Redlichkeit" and the "Jungfernkranz," quite a novelty; and on the day before he died he had me play them both over to him in an adjoining room. I heard him say in a faint voice to my mother, "What if he should have a talent for music?"

Early the next day, after he was dead, our mother came into the nursery, and said something to each of us children; to me she said, "He hoped that something worth having might be of you."

And I remember that I long imagined something would be made of me.

With my ninth year I entered the Dresden Kreuzschule. I wanted to study; I had no thought of music. Two of my sisters were learning to play the piano; but I listened to them without taking lessons myself.

Nothing pleased me so much as "Der Freischütz." I often saw Weber pass our house when he came out of the rehearsals. I always looked upon him with religious awe.

At last my private tutor, who taught me to construe Cornelius Nepos, had to give me piano lessons as well. I had hardly finished the first exercises in fingering when I began secretly to study the overture to the "Freischütz," at first without notes. My teacher once overheard me doing this. He would not have said a word to nothing. He was right; I have never in my life learned to play the piano. Still, I played then for myself alone,—nothing but overtures, and these with the most terrible fingering. It was impossible for me to play a passage clearly, and in this way I came to have a great horror of music.

In Mozart's music I only liked the overture to the "Magic Flute"; "Don Juan" I disliked because it had the Italian text under it; this seemed to me supremely ridiculous.

This whole connection with music, however, was entirely a thing of secondary importance. Greek, Latin, Mythology, and Ancient History made up my chief employment. I made verses, too. On one occasion a school-fellow of ours had died, and the teachers set us the task of writing a poem on his death. The best poem was to be printed. Mine was printed, but only after I had cut out of it a good deal of bombast. I was then eleven years old.

I now longed to be a poet. I projected tragedies after the Greek model, incited thereto by reading Apoll's tragedies, "Polydorus," "The Philæas," and the rest. I was thought at school to be apt at literary studies; even while I was in the third form I had translated the first twelve books of the *Odyssey*. At one time I began to learn English solely that I might know Shakespeare thoroughly. I even made a metrical translation of *Romeo* in monologue.

My English, however, I soon dropped; but Shakespeare remained my model. I projected a great tragedy, more or less a compound of *Hamlet* and *Lear*. The plan was on the most stupendous scale. Forty-two persons perished in the course of it, in order to perform it I found myself compelled to reintroduce the majority of them as ghosts; for otherwise I should have exhausted my *personnel*.

This piece occupied my attention for two years, during which time I left Dresden and the Kreuzschule and went to Leipzig. There, at the Nicholas seminary, I was put into the third form, after I had been in the second at the Dresden school; and this circumstance so embittered me that from this time I let all my philological studies go by the board. I was idle and disorderly; and only my great tragedy kept its place in my heart.

While I was finishing it, I made, at the Leipzig Gewandhaus concerts, my first acquaintance with Beethoven's music. The impression it made upon me was powerful to the last degree. I made friends with Mozart, too, especially through his Requiem. Beethoven's music in Egmont so excited me, that I determined that my now completed tragedy should not proceed a step farther without being provided with just such accompaniment.

Without hesitation I put full confidence in my own ability to write this necessary music myself; and at the same time I thought it best to get a few of the chief rules of thorough-bass clearly in my mind. In order to do this rapidly I borrowed Logier's "Thorough-bass Method" for a week, and studied it zealously; but the study did not bear such quick fruit as I had imagined. The diffi-

culties delighted and fascinated me. I decided to be a musician.

Meanwhile, however, my great tragedy had been discovered by the family. They were extremely annoyed at it; for it was now revealed that I had utterly neglected my school studies for it; and I was therefore kept rigidly to their diligent continuance. Under these circumstances I kept my secret profession of music to myself; but I nevertheless composed, in the greatest secrecy, a sonata, a quartet, and I even wrote up my first musical studies, especially by skill in my instrument.

When I felt my musical studies sufficiently advanced, I at last came out with the disclosure. Naturally, I had to meet with much opposition; for my relatives looked upon my inclination for music as also nothing but a passing fancy, since it was not justified by any preparatory studies, or especially by skill in any instrument.

I was then in my sixteenth year, and infected with the wildest mysticism by reading Hoffman; during the day, while half dozing, I had visions in which fundamentals, thirds, and fifths appeared to me incarnate, and revealed to me their wonderful and mysterious nature. I heard them the purest nonsense. At last I was put under the teaching of a capable music-master. The poor man had a trouble with me; he had to explain to me that what I looked upon as marvellous figures and powers were really intervals and chords. What could be more disappointing for my family than that I proved myself careless and unsystematic in this study also?

My teacher shook his head; and it certainly looked as though in this, too, I should come to nothing sensible. My zeal for study gradually died away, and I preferred to write overtures for a rich orchestra, one of which was once produced in the Leipzig theatre.

These overtures formed the culminating-point of my absurdities. I chose, to aid the clearer comprehension of any one who should study the parts, to write them in three different keys,—the stringed instruments read, the reed instruments green, and the brass instruments black. Beethoven's ninth symphony was to be a mere Pleyel's sonata beside this wonderfully composed overture.

When it came to be performed I was especially injured by the regular repetition, every four bars throughout the piece, of a recurring figure, which sounded upon the drums the audience soon passed from their original wonder at the obstinacy of the drummer, into unconcealed disgust; and thence into a levity that wounded me deeply. This first performance of a piece of my composition left a deep impression upon me.

A year came to the end of July (1830). With one bound I became a revolutionist, and adopted the opinion that every man with any aspiration should devote himself exclusively to politics. I enjoyed nothing but association with political literati; I even began an overture dealing with the politics of the French revolution.

Thus I left school and entered the university; not, indeed, to pursue any one of the studies of the faculties, for I had really determined upon musical study; but to hear lectures upon philosophy and aesthetics.

From this opportunity to educate myself, I derived practically no profit; I rather gave myself up to every kind of student's excesses, and with such recklessness and ardor that they soon disgusted me. At this period I gave my people great trouble, and my music was almost utterly neglected.

It soon came to my senses, however; I felt the necessity of beginning anew, and strictly disciplining myself in my musical studies; and Providence led me to the right man to inspire me with new love for the pursuit, and to rectify it by the most thorough teaching. This man was Theodor Weinlig, cantor at the St. Thomas seminary in Leipzig. Though I had already made some attempts at the study of fugue, I began with him from the first time the really thorough study of counterpoint, which he had the happy faculty of making the pupil learn as he played.

At this period I first learned to really know and love Mozart. I composed a sonata, in which I freed myself from all bombast, and committed myself to a natural and unforced style. This very simple and modest work appeared in print, published by Breitkopf and Hirtel.

My studies with Weinlig were over in less than half a year; but I carried on my study of counterpoint, and carried me so far that I was able to solve easily the most difficult problems of counterpoint.

"What you have gained through this dry study," he said to me, "is self reliance."

During these same six months I also wrote an overture after the model of Beethoven, whom I now understood somewhat better; and it was played amid encouraging applause at one of the Gewandhaus concerts. After several other works, I also set to work at a symphony; and to my chief model, Beethoven, I joined Mozart, especially his great symphony in C major. Clearness and strength were what I strove for in this, though amid many singular errors.

On the completion of the symphony, I made, in the summer of 1832, a journey to Vienna, with the sole object of making a hurried acquaintance with the most prominent musical city. What I heard and saw there proved me little; wherever I went I heard "Zampa," and pot-pourris of Zampaya Strauss. Both—especially at that time—were horrors for me. On my return I stayed awhile in Prague, where I made the acquaintance of Dionysius Weber, and Tomaschek; the former had

several of my compositions, among them my symphony, played in the Conservatory. There, too, I composed the text for a tragic opera—"The Nuptials" (*Die Hochzeiten*). I no longer remember where I got the mediæval material for it—a mad lover climbs to the chamber-window of his friend's bride, where she awaits her bridegroom. The bride struggles with the madman, and hurls him down into the court, where he, crushed by the fall, expires. At his burial, the bride, with a shriek, sinks dead beside the corpse. When I returned to Leipzig, I at once composed the first number of this opera, which contained a grand sextette which pleased Weinlig greatly; but my sister disliked the libretto, and I destroyed it all.

In January, 1833, my symphony was performed in a Gewandhaus concert, and received much encouraging applause. About this time I became acquainted with Laube.

I made a journey to Würzburg to visit my brother, and remained there during the whole year 1833; my brother was very useful to me, for he was an experienced singer. During the year, I wrote a romantic opera in three acts "The Fairies" (*Die Feen*),—for which I had composed the libretto after Gozzi's "Serpent Woman." Beethoven and Weber were my models. Many of the general effects were good; the first act, second act especially the scene of the promise of considerable wealth, which I had played in concerts at Würzburg was also successful; and I went back to Leipzig with high hopes for the work I had finished, and offered it to the director of the theatre there for public production.

In spite of the willingness he expressed at first to carry out my wishes, I soon learned what every German composer has to learn in these days,—that we have been crowded from our own stage by the success of Frenchmen and Italians, and that the production of our operas is a favor that we must beg for. My "Fairies" was delayed indefinitely.

In the meantime I heard Derivert sing in Bellini's "Romeo and Juliet." I was amazed to hear such a remarkable performance of such utterly insignificant music. I was driven to despair at the means that could lead to so great a success. I was far from attributing any great merit to Bellini; yet the material of which his music was made seemed to me nevertheless better calculated to diffuse life and warmth than the careful and anxious consciousness with which we Germans generally brought about only a tortured semblance of reality. The feeble tameness of the modern Italians, and the trifling frivolities of the French, seemed to challenge the earnest, conscientious Germans to make themselves masters of the better chosen and elaborated material of their rivals in order to vastly improve upon them by using it for real works of art.

(To be Continued.)

## INSTRUCTIVE HINTS.

BY ROBERT GOLDBECK.

The more rapid the execution upon the piano, the more important the fingering. In slow passages greater diversity of fingering is possible and greater license allowable—in fast passages only one fingering generally is the best. Care and ingenuity should be exercised to discover it, rather than practise for days and months against hope with combinations of fingerings that may have a logic of their own, but are too difficult. Players will sometimes practise very difficult passages for years without conquering them, simply because it does not occur to them to improve the fingering. The passage in the *Fantasia-Improvisata*, in C-sharp, by Chopin, 7th and 8th measures, is very difficult and unsafe when excluding the thumb from the black keys, while it is not hard and quite safe when the thumb is taken on C-sharp, passing over to B-sharp with the 2d. With the fingering first alluded to, this run will remain a source of anxiety to the player even after years of the most thorough practice, while with the one last explained, a dozen occasional slow repetitions will suffice to keep it fluent, and instead of dreading it, the player will desire to perform it. Pupils who read very slowly at first, cannot see the need of a particular fingering.

CARELESS players often strike octaves in the left hand, with single bass notes are written. These single notes are purposely written by the author to obtain a bell-like sound, and a more delicate foundation tone for the harmonic superstructure, and the coarser octave is, out of place in such cases. Franz Liszt has a particular dislike for this habit, and saw to it that he never practised any of other notes with an octave in the left, a handful of notes as it were, resembling a grunt.

• It must be remembered that this was written in 1840.—TRANSLATOR.



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To M. H.—You ask for some pieces which shall be encouraging as well as instructive for beginners. I suppose by this you mean compositions which will so appeal to the pupil's existing sense of the beautiful in tones that they will act upon the dusty high road of technique like water-sprinklers. The only difficulty which I experience is in knowing what to select out of the vast and varied treasure which these industrious bees of the beautiful, our piano composers, have extracted from a thousand moments of inspiration. I will mention four classes of such pieces: first, the easy music of Robert Schumann, in especial his Op. 15 (Scenes of Childhood) and Op. 68 (Album for Youth). Some of these pieces are abstract and difficult of digestion but others again are lucid and charming. Where is there any one with the least musical fiber in him who cannot relish "The Happy Farmer," Op. 68, No. 10 or "The Hunting Song" No. 7 in the same work, or 26 and 19, or perhaps 12, 28 and 30. Then, in the Scenes for Childhood the "Child Falling Asleep" and the world famous "Träumerei" ought surely to touch the sensibilities of every one. But if Schumann is too spiritual and oracular, there comes in the second place Lichner; that dainty Rondino of his in G major called "The Pink," and a hundred other tiny but well made compositions, may touch sensibilities a little less subtle. Third, there is a collection in four parts, of German Folkslieder (people's songs) by Franz Wohlfahrt. The German folk songs are the perfection of naive sincerity, poetic tenderness and lucid form. Mr. Mathews in his "First Lessons in Phrasing," and Mr. Macdonald in the two volumes of Melody, have collected the best of all easy music. In the fourth place, if even these pieces are too musical and your pupil must needs have either a downright march or an undulating waltz, there are many good compositions in those forms, especially by such masters as Schubert, Weber and others. Some of the bewitching melodies from Weber's Der Freischütz, for instance the country waltz in D major, three-four time, and the chorus "A Rosy Crown we Twine for Thee," in even measure, must please unless there is absolutely no musical nature in the student and no more responsive vibration to ideal hints of a musical kind than elasticity in a bag of sand.

Your second question, "Should the elastic touch be given to beginners," I should be inclined to answer, in two cases out of three, "Yes". There are two extreme types of hand possessed by those who aspire to play the piano—First, hands stubborn, close webbed, chubby; second, hands loose-jointed, dangling, flaccid. It is not always an advantage to have the hands exceedingly loose. Between these two extremes there are a hundred intermediate grades. What we learn to do in playing the piano is to produce attitudes, measurements and motions, and in the highly complex automatic power which we develop it is imperative to offset contrasted exercises against each other. Thus I think it usually advisable to learn the sweeping elastic touch at the same time as the quiet hammer touch.

Third, you ask how to cultivate taste and ear. Taste is to be cultivated by administering crumbs of information concerning musical history, by giving pithy remarks on the meanings of the music studied, and the ear by direct exercises looking toward its development. There is a book by F. L. Ritter, called "Musical Dictation," by which a student can systematically train the power of the mind to think tones and to translate music heard into music visible. Lastly you ask what can be done where little music is heard by the pupil. Here I have some really very good news for you. There is now on foot a magnificent enterprise looking towards the establishment of co-operative societies for the giving of recitals. The time is not far distant when artistic performances of a genuine character may be secured in small cities and towns at a price ranging from ten to fifty dollars each. No community can possibly be musical or have an atmosphere favorable to students of the art unless concerts are given and heard. If you desire further information concerning this important educational

movement address me, in care of The College of Music, Cincinnati.

To A. L.—You ask whether it is best to correct immediately when a mistake is made. That depends upon the importance of the mistake. If it comes from carelessness by all means stop, and if necessary ten times or a hundred times, and do not allow the pupil to go one notch beyond that tone till it can be done correctly, for nearly all the mistakes that even great people make arise from insufficient attention to that particular point. I have known many a pianist who blundered at easy places but played the different passages with faultless precision, simply and solely because the mental illumination which produced the musical photograph had not been equally distributed. Fight the mistake as the butter maker fights whey: drain it, squeeze it, draw it out in every way, and give us a pure golden color. Now on the other hand it may chance that your pupil is constitutionally nervous and excitable, that the nerves are not strong enough to carry the shock of electricity which the mind sends out, and consequently the hands tremble and the fingers fly into the neighborhood of the keys but are nearly always a little away.

In that case you will inevitably aggravate the trouble by causing the pupil to be too self-critical. If there is a disposition to be over-conscious and over-sensitive, compel your pupil to rush on in a regular wild English, or still better, wild Irish, steeplechase; jump five barred fences, leap ditches, tear the way through thorny hedges, anything and everything,—over stony ground, or erd field and fell and heather bloom,—anything to arrive at the point designed. Such a pupil would be greatly benefited by frequent drill in the way of rough, jagged playing.

To Mrs. S. E.—Your story about the girl who had to stop her lesson while the barrel organ displayed its diabolical genius, and the consequent test of the pupil as to absolute pitch, brings up a much mooted question on which I believe the opinions of musicians differ widely. I was taught myself, as a boy, to think that the recognition of absolute pitch was purely a gift of nature, but long training of my own ear and observation of many other persons of all degrees of musical susceptibility have made me believe that any one who has in him any real music at all can acquire a sense not only of the inter-relationship of tones, by which we know intervals and chords from each other, but of absolute pitch, so that a flat can be known from A natural with equal surety.

I do not suppose that many of us could acquire the exquisite perceptions and accurate memory of Mozart, of whom you probably remember the famous anecdote. On taking up a violin, after twenty four hours, he suddenly exclaimed "Why you have changed the pitch of this an eighth of a tone from what it was yesterday." It certainly is a very great convenience, in listening to music, that one has an ear and intellect capable of realizing what is passing through the air and through the nerves. The more intellect we can put into our music the better, and I do not one fear that it in any serious degree kills the emotions. I once heard an amateur say, apropos of this very subject, that if one could not tell the notes, and if he scarcely knew the key in which the composition stood, the emotional enjoyment was all the more intense. This I do not believe except for a certain kind of half-sensuous enjoyment which agitates the nerves while the mind can be occupied with all sorts of irrelevant and dissociated ideas. My observation is just the reverse: and in proportion as the musical intellect grows keener and more discriminating the emotional relief gains fineness and variety, though perhaps there is less outward demonstration of excitement and a more polished, cold demeanor. But that proves nothing, for a well-bred man will take his turtle soup and lobster with all the diversities of a ten-course dinner with less demonstration than a hungry rustic would make over a pig's-foot and a bowl of mms.

Those who would be teachers, in the highest and best sense of that word, must look upon the young mind as a galaxy of wonderful capabilities only waiting for development, by exercise, to become powers in the world.  
—Hanchett.

# Music Teachers

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Love's Dream.....	(2 keys).....	40
Darling Little Sunbeam.....	Bochoff	40
Light and Shadow.....	Arthur	40
He Might or He Might Not.....	Pfeifer	40
Nothing at All.....	Smith	40
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## PHILADELPHIA SUMMER MUSIC SCHOOL.

MUCH interest has been manifested in this project. The plans for the school have been completed and circulars are ready for distribution. There will now be an opportunity for first-class advantages in music at a minimum rate of expense. In another part of this issue will be found an advertisement giving general information, but there are many details which can only be set forth in a circular. The prospects are for a large attendance and arrangements are made for an unlimited number. The University of Pennsylvania is an ideal place for just such a school. It is centrally located, has large, well ventilated class rooms and lecture hall, a library which is unsurpassed, and which will be open day and evening. The grounds contain 35 acres and are situated in the coolest part of the city.

It is the aim of the movement to make every one who attends, a better teacher, singer, player, or theorist. While the system of Technic, as founded by Dr. Mason, will receive much attention, all other departments will be on a par. The school will afford the best possible advantages for general Musical Culture, not alone for teachers but also for students at every stage of progress. The following are some of the departments of study which will receive attention: Harmony, Elementary and Advanced, Counterpoint, Musical Form, The Art of Teaching, Sight Singing, Tonic Sol Fa, Questions and Answers, Practice Clavier and Technicon, Chorus Class, and Organ and Violin.

A special feature will be made of Lectures and Recitals. Besides the faculty, quite a number of outside talent have been engaged, among them H. E. Krehbiel, Rev. E. E. Ayres, Chas. H. Jarvis, J. Brotherhood, and Dr. H. G. Hanchett. Mr. Mathews will give daily lectures on "How to Understand Music." Dr. Clarke will give a series of illustrated lectures on "Old Songs, Madrigals and Motets." The following are the subjects of some of the lectures:—

How to Listen to Music.  
Folk Song in America.  
The Story of German Music.  
The Genealogy of Music.  
Vaguer and his Theories.  
History of Dancing.  
How to Listen to an Orchestra.  
Schumann: His Life and Works.  
Some Principles of Art Interpretation.  
History of Expression as

traced in Poetry, Painting and Music. Development, Tendencies.  
Principles of Expression and their Application to General Art Interpretation.  
Rhythm of Nature.  
Ear Training.  
Psychology of the Musical Scale.  
Analogies of Tone and Color.

Students of the Music School will be admitted to all the classes of the University Extension Summer Meeting for an additional charge of \$5.00. This school is held in the same building, and instruction will be given by eminent specialists in five departments. (I. Literature, Science, etc.; II. Pedagogy; III. History and Civics; IV. Economics and Sociology; V. Mathematics.) Among the lecturers are Dr. E. Benjamin Andrews, President of Brown University; Rev. Edward Everett Hale, of Boston, author of "The Man without a Country," etc.; Professor Arthur T. Hadley, of Yale University; Prof. John Bach McMaster, of the University of Pennsylvania; Dr. Nathan C. Schaeffer, Superintendent of Public Instruction in Pennsylvania; Professor E. R. A. Seligman, of Columbia College; Professor Frank McMurtry, of the University of Illinois, etc., etc. In all over fifty lecturers, representing fifteen leading Colleges and Universities.

Send for all information to THE ETUDE Office. There are some points that all who contemplate attending will wish to know. We give here a few of them:—

A large list of boarding places will be sent on application.

We would like to know in advance, the number that will attend, so that necessary arrangements can be made.

The Saturday before (June 30) the opening, will be the day to register, assign teachers, and arrange classes. Positively no assignment to any special teacher before that date.

Books and sheet music will be sold at the regular discounts allowed to teachers.

A season of first-class operatic performances will be in progress during the time of the Summer School.

Ample provision is made for Piano Practice, for which the charges will be from 10 to 15 cents per hour. There will be a lecture by Richard G. Gilder, Editor of *Century Magazine*, on "Lincoln," Saturday Evening, July 7, to which all will have free admission.

The school will open promptly with all the classes on Monday, July 2, and it is highly important that all should be registered before that time.

By engaging board from Saturday, June 30, it will make four weeks complete to the date of the close of the school.

## MENTAL PRACTICE.

BY M. M. JAMES.

ALTHOUGH the writers of THE ETUDE are constantly discussing almost every possible class and sort of piano pupils, very helpfully prescribing for their musical aids, etc., still there seems to be one class for the special help or encouragement of whom very little is said. In fact, very much that is written, tends to discourage them. I have in mind those who have a real talent and love for music, and who have plenty of will and "stick-to-it-iveness," with possibly an inordinate ambition, but who are not physically strong enough to practise at the piano the required number of hours. It is to such that I wish to make an suggestion.

Of course it is understood that they will make every moment of the time they can practise, count; *think* as well as play, etc., but has the thought ever occurred to them, that time away from the piano might be very profitably utilized, and that, too, in the way of practice?

It most certainly can be, and what I would say to such pupils is, when you cannot use your fingers, substitute your brains. Now for the way in which to do it. Each day before practising at the piano, take some of the extra time you would practise if you could, and go through your entire lesson (excepting the bare mechanical exercises), *mentally*. *Think* it through, not only for the correct notes, but the time, accenting, fingering, and, finally, even the phrasing and expression as it becomes more and more familiar. Not only think it all, but *feel* it.

Work very carefully and slowly, especially at first, giving the parts requiring the most practice, special and repeated attention.

This sort of practice will be found to be not only possible, but of great assistance to slow readers. In my own experience it has also proved to be a great help to a pupil just before taking a lesson, when the same amount of practice at the piano would have caused too much fatigue.

Some who read this may say it is nothing more or less than mental reading; but I beg to make a distinction. It is more than that, for just so far as it is possible, it is to be made to take the place of the fingers, and is to be applied to each lesson as a part of its daily practice. This point I would emphasize, that notwithstanding it is entirely mental work; it is itself *practice*, and not mere reading.

## LONDON COLLEGE OF MUSIC.

In another part of the Journal will be found the advertisement of the London College of Musicians. This institution has been in operation in England for a number of years, and has proved of great advantage to musicians; membership in it being the stamp of approval of the foremost musicians in England. The College of Music is authorized to grant degrees, and wishing to extend the benefits of its operations to this country, has secured the consent of a number of the leading musicians in America to act as examiners. The standard of admission is placed high, and is, therefore, all the more valuable; the membership in the College being a guarantee of thorough musicianship. The opportunity of joining it ought to prove very attractive to the better class of American musicians.

# Petite Barcarolle.

IMPROMPTU.

K. HENSANT.

Moderato.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The right hand begins with a whole rest, followed by a series of eighth and sixteenth notes with triplets. The left hand plays a steady eighth-note accompaniment. The word *dolce.* is written below the first measure of the right hand.

The second system continues the piece. The right hand features more complex triplet patterns and rests. The left hand maintains the eighth-note accompaniment. The word *cresc.* is written below the first measure of the right hand.

The third system shows the continuation of the melody and accompaniment. The right hand has several measures of eighth-note triplets. The left hand continues with the eighth-note pattern. The dynamic marking *f* (forte) appears at the end of the system.

The fourth system includes a *p* (piano) marking at the beginning of the right hand. It features a *rit.* (ritardando) instruction over a triplet of eighth notes. The system concludes with a *p* marking at the end of the right hand.

The fifth system begins with a *f* (forte) marking. It contains a *p* (piano) marking in the second measure of the right hand. The right hand plays a series of eighth notes, while the left hand continues the accompaniment.

Musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, slurs, and triplets. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *rit.* (ritardando) and *a tempo.* (return to tempo). The score features several chords, some marked with asterisks (\*), and a final section marked with a repeat sign.



*cresc.*  
*p*  
*rit.*  
*Tca* \*

*a tempo*  
*ff grandioso*  
*p*  
*Tca* \*

*p*  
*Tca* \*

*pp*  
*Tca* \*

*p*  
*Tca* \*

Nº 1675

# March of the dwarfs. TROLDTOG.

E. GRIEG, Op. 54, No. 3.

Allegro moderato.

*pp* *staccato.*

*sempre pp* *staccato.*

*una corda.* *staccato.* *cresc. poco* *le corde.*

*a poco* *molto.* *cresc.*

*ff*

Musical score for "March of the dwarfs, 6". The score is written for piano and features six systems of music. The key signature is one flat (B-flat major or D minor). The tempo and mood are indicated by the title and the dynamic markings.

The score includes the following markings and features:

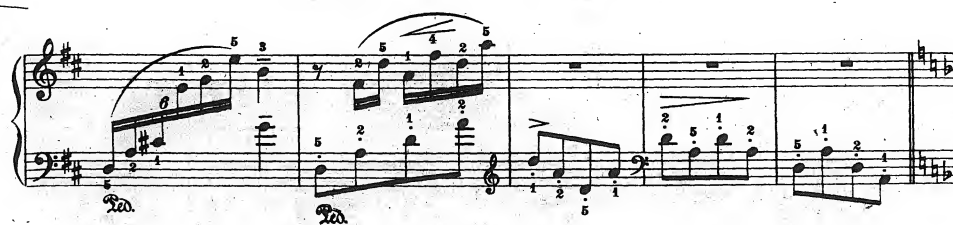
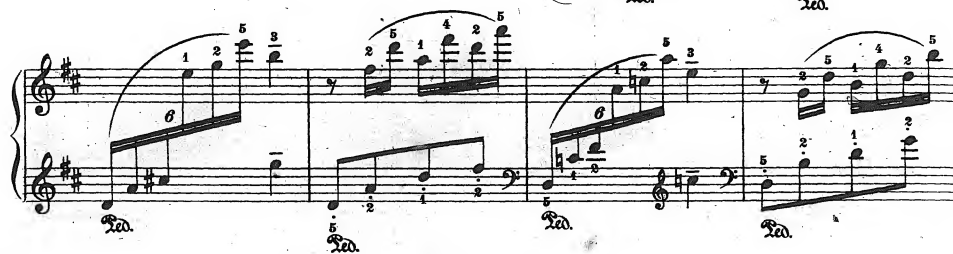
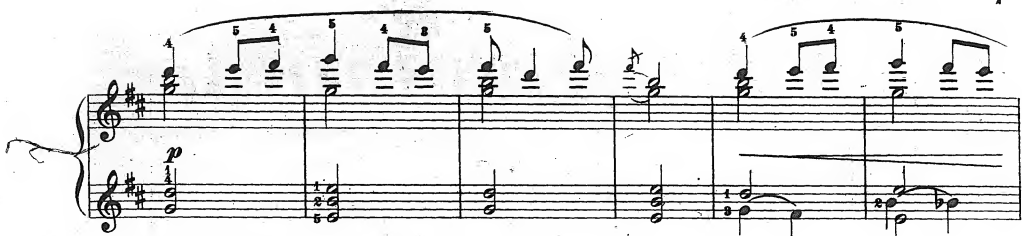
- System 1:** Features a treble clef with a key signature change to one flat. The bass clef has a key signature of one flat. The music is in 2/4 time.
- System 2:** Continues the melody and accompaniment.
- System 3:** Includes the marking *dim. poco a poco.* (diminuendo poco a poco).
- System 4:** Includes the marking *p* (piano).
- System 5:** Includes the markings *dim.* (diminuendo) and *una corda.* (una corda).
- System 6:** Includes the marking *pp* (pianissimo) and ends with a double bar line.

The score is written for piano and features a variety of musical notation, including treble and bass clefs, key signatures, and dynamic markings. The music is in 2/4 time and is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

*p cantabile.*

This musical score is for a piano piece titled "March of the dwarfs. 6". It is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked *p cantabile.* (piano, cantabile). The score consists of five systems of music. The first system has two measures. The second system has two measures. The third system has two measures, with the second measure starting with a *p* dynamic marking. The fourth system has two measures. The fifth system has two measures. The music features a variety of melodic and harmonic textures, including arpeggiated figures, sustained chords, and moving lines in both hands. Fingerings are indicated by numbers 1-5. Some measures include slurs and accents. The piece concludes with a final cadence in the fifth system.





Musical score for "March of the dwarfs" (March of the dwarfs, 4). The score is written for piano and features six systems of music. The first system begins with a treble clef staff containing a whole rest and a bass clef staff with a steady eighth-note accompaniment. The second system continues the accompaniment with chords in the treble. The third system introduces a melody in the treble with slurs and accents, while the bass continues. The fourth system features a treble melody with slurs and accents, and a bass line with a "una corda" instruction. The fifth system shows a treble melody with a "molto. cresc." instruction and a bass line. The sixth system features a treble melody with a "molto. cresc." instruction and a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

*pp* *staccato.*  
*sempre pp* *staccato.*  
*una corda.* *staccato.* *cresc. poco* *tre corde.*  
*a poco* *molto. cresc.*  
*ff*

Musical score for "March of the dwarfs. 6". The score is written for piano and features six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes treble and bass staves for both hands. The score contains various musical notations such as chords, arpeggios, and dynamic markings.

Dynamic markings and performance instructions include:
 

- dim. poco a poco* (first system, left hand)
- p* (second system, right hand)
- dim* (third system, left hand)
- pp* (third system, right hand)
- una corda.* (third system, below the bass staff)
- ff* (sixth system, right hand)

Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line and a final chord in the right hand.

GOOD NIGHT.  
Song without words.

Moderato.

FRANZ BENDEL.

*p*

*Con Pedale.*

*poco ritard.*

*a tempo.*

3 2 3 2 3 2



The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings.

Key markings and dynamics include:

- poco riten* (poco ritenuto) above the first staff of the second system.
- a tempo* above the second staff of the second system.
- pp* (pianissimo) below the first staff of the second system.
- p* (piano) below the second staff of the second system.
- cresc.* (crescendo) above the first staff of the fourth system.
- dimin.* (diminuendo) above the first staff of the fifth system.
- pp* (pianissimo) below the second staff of the fifth system.

The score concludes with a double bar line at the end of the sixth system.

# Girard Gavotte.

CHARLES F. FONDEY.

Tempo di Gavotte.

*p* *cresc.* *poco* *a. poco* *mf*

*p* *mf* *p*

*mf* *p*

*cresc.* *f*



mf

mf

cresc.

f

mf

f

dim.

p

poco rit.





*cresc.* *f*

*mf* *mf*

*dim.* *p* *poco rit.*

*f* *p* *piu lento.*

*p* *pp*

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Pupils' Recital of Mr. C. S. Moore, Old City.

Overture, "Zampa," 4 hands, Herold; "Pavane," H. Sharpe; "Danse de Feramont," 4 hands, Rubinstein; "Sailor Boy's Dream," La Hache; "Danse Roccassie," 4 hands, F. T. Baker; Song, "Good Night, Farewell," Kucken; March, "Dramatic," Messonier; "Invitation to the Waltz," 4 hands, von Weber; "Diavoline," Lauze; "Etude," 4 hands, Concone; "Sleeping Beauty Polka," B. Goerdeler; "March from Leure Symphony," 4 hands, J. Raff; "Grand Waltz, Isabella," Bachman; "Rhapsodie," No. 2, 4 hands, Liszt.

Recital by the Graduates from the Department of Music in Rollins College, Winter Park, Florida. Kate Waldo Peck, Musical Director.

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## LESSONS IN AUDITION.

BY HELEN M. SPARMANN: JOHN CHURCH CO., Cincinnati, O.

This little work cannot be too highly commended. It begins where all musical instruction ought to begin, namely, with the training of the ear. In the author's preface the following sentence occurs: "The difficulty in studying an instrument is that it calls too many faculties into operation at once, so that the faculty of hearing musically is lost, under the necessity of exercising the sense of sight, and the muscular sense in performing on an instrument." The truth of this statement cannot be gainsaid. It may be asserted with confidence that general progress in the art of music, can never be attained until the cultivation of the musical sense of children in schools and other places, becomes universal. The "Lessons in Audition," are evidently the work of a careful, observing teacher, and the result of years of experience. Not least among the merits of the work, is the collection of songs in one and two parts at the end; these have been selected with taste and judgment that has carefully eschewed the "popular melody" that in our day too often carries only vulgar associations with it.

## ANALYTICAL HARMONY.

By A. J. GOODRICH: JOHN CHURCH CO., Cincinnati, O.

This work deserves commendation as an attempt to teach harmony without the time-honored but clumsy expedient of figured basses. Also for the attempt the author makes to relieve composition from the cast-iron; antiquated rules, that are now so totally disregarded by composers. We find it impossible to agree with the author, though, in his account of the origin of dissonant chords, especially that chord, unknown to musicians, of augmented sixth with doubly augmented fourth. ("The discoverer of this chord called it the American sixth to distinguish it from the old fashioned names of the various forms of augmented sixth chord, known as the French, Italian, and German;") however, as it is purely a theoretical question as to where or how a chord originates, it does not interfere with the usefulness of a work which is designed, not to be theoretical, but to be a practical guide to the use of chords in composition.

A new choir journal appeared March last, *Choir Leader*, edited by E. S. Loreux. Devoted to the interests of choirs, furnishing an anthem for every Sunday in the year. Published by Loreux & Co., Dayton, Ohio. Subscription to single number, 75 cents a year; clubs of ten at 50 cents each per year. The first number contains five anthems, two by Loreux, one each by Ogden, Beirly and Gabriel. Compositions are promised for the near future by Danks, Herbert, Tauney, O'Kane, Towner and others. The selections are of original anthems, with solos for all voices, duets, trios, quartets and chorus parts. The pieces are only of moderate difficulty. Church festivals and seasons will be provided for, such as Christmas, etc. A feature which will be appreciated by many, are the editorial annotations regarding the best effects to be gotten from anthems and how to secure them. The publication will furnish a cheap and acceptable means for supplying choirs with fresh and singable anthems. This journal, with a few well-chosen standard compositions, which can be found in the popular octavo form, will equip a choir for doing fine singing.

A valuable book for choir leaders, presidents of young people's church societies, ministers and all lovers of sacred poetry, will find great enjoyment in "Annotations upon Popular Hymns for Use in Praise Meetings," by Charles Seymour Robinson. Published by Hunt & Eaton, 150 Fifth avenue, New York. The book is about the size of the larger hymnals, containing 581 pages, and annotations upon about a thousand hymns, with several hundred portraits of authors, birthplaces, famous churches, etc. The annotations furnishing incident, anecdote and other interesting information about the hymns and biographical sketches of their authors. The author's idea has been to give such help as will tend to a more interested and intelligent understanding of the hymns, in fact, there are many incidents which, if related to a congregation, would stir them deeply, tending to most enthusiastic singing of the hymn. The work is particularly suitable as a gift book.



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## MUSICAL NOTES.

BY E. E. AYRES.

SCHUMANN, in speaking of some of Heller's music, says that "his intellectual talent manifests itself in the Scherzo." He considers Heller's Scherzo, opus 24, especially happy; "it is full of humor and artistic in form. In it we feel ourselves, from the beginning to the end of the piece, in the presence of an extremely lively yet amiable kind of a man who, while he knows how to jest and amuse, also knows how to introduce a profound idea." He says that this Scherzo is refined and intellectual enough to prevent any dissatisfaction on our part, nevertheless he claims that Heller's music cannot become popular, and now mark his reason: "To understand, to admire it, more is necessary than mere amateur, or even the ordinary musician's cultivation. More rejoins from this sportive humor than mere musical experience.

"He who understands Shakespeare and Jean Paul will compose quite differently from the man who draws his music from the depths of his own wisdom and Marburg, etc., alone. He who lives in the rush of a varied existence will suppose possible an ideal mastery far removed from that of which the contour of some quiet town dreams, and from those where in other respects talent and serious studies are equal. We discover a more than merely musical cultivation and experience in the compositions of this young artist. Not that we mean to assert the presence of anything non-existent in them, but certainly they are not works that every one is capable of understanding."

This is quite a commentary on the importance of broad and general culture in the musical student. Surely it is not ordinarily supposed among students of music and professors thereof that Heller is too profound for the ordinary understanding; and yet Schumann, one of our most intellectual, and surely one of the most musical spirits, declares Shakespeare and Jean Paul essential even to the understanding of Heller.

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Another illustration of the same thought may be drawn from the sketch of Mendelssohn as given in Grove's dictionary, volume 2, page 282. He says, "Antigone was given on September the 19th, in the Neue Palais at Potsdam, and the Midsummer Night's Dream at the same place after eleven rehearsals on October the 14th, and on the 18th, 19th, 20th and 21st at the King's Theatre in Berlin. The music met with enthusiastic applause each time, but the play (Antigone) was for a long time a subject of wonder to the Berliners. Some disputed whether Tieck or Shakespeare was the author; others believed that Shakespeare had translated it from German into English. Some in that refused atmosphere, were shocked by the scene with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play, a little scene which he was very fond of mimicking. Antigone procured for him the honor of membership of the Philologen of Versammlung of Cassel."

And yet in accordance with the laws of human nature, there is no profession in the world more ready than the musical profession, to criticize the intellectual standing of other professions. An excellent organist a few days ago was speaking of the mental calibre of the different professions; very laughingly he spoke of the intellectual quality of the men who enter the professions. Of the men who enter the ministry, he says they represent the very lowest grade of thinkers, as he has seen many of these men. Of the men who become physicians, very few are capable of any thought pure and simple. He grants that there are some lawyers of moderate ability. This is not an uncommon thing in the musical profession, of all professions the least capable of criticizing the intellectual standing of the professions which require college training and systematic and scientific professional training, as do all the professions above mentioned. For the musical profession to smile at the ability of any other profession has raised the doubt in the mind of the thinking

man, whether there is such a thing as the musical profession. Some years ago a thoughtful listener was present at a meeting of the National Teachers' Association. He himself was a musical enthusiast, but he went away saying, "Surely it is not strange that many of our brightest men should be almost ashamed to acknowledge that they are devoting their lives to music, when even the leading lights in the musical profession make so poor a display of thinking power in the great National Convention." Platitudes, threadbare anecdotes, personal allusions, were the staples of the discussions. On the subject of voice culture scarcely an idea was advanced that had not already been advanced in every semi-musical circle a thousand times before.

In piano study not a thought was expressed that was not elementary, and to be found in almost any ordinary treatise on music. Outside of one or two papers proffered by musical critics whose lives had been devoted to special criticism, and whose training had been literary rather than musical, there was absolutely nothing that was worth the journey from Philadelphia to New York to hear.

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Another thing was said by this same distinguished organist. He made the remark that it was truly provoking to the musician and artist to have nearly all the musical criticism in the hands of men who knew nothing about music, and his sweeping condemnation of the men who write for music journals and for the great daily papers and his general charge of ignorance was quite amusing. The real truth is, there are very few musicians who are capable of delighting an audience with their piano or organ playing, or with their vocalization, who are at the same time capable of writing anything fresh or instructive on musical art. There are some exceptions, it is true. There are one or two great artists in every generation who are able to write also about music, because there are a few great artists always who have literary gifts and a high order of intellectual training as well as a merely musical education. Perhaps the greatest of all musical critics was Schumann, (but even Schumann was not an artist) and Rubinstein is a fresh and instructive critic. There are some in our own country who are distinguished pianists, who are capable of writing most worthy and profound and searching criticisms on music, but they are indeed the exceptions.

## HOME FOR AGED MUSICIANS.

This subject is one that is bound to come to the front sooner or later. No class or profession need something of this kind more than the musical. Musicians, as a class, do not provide for their old age. They are often retained as teachers until old age creeps over them, when they are discharged without a moment's warning, from positions they have held for years and their places are filled by younger persons. In European countries, teachers of this kind are pensioned. We have known of numerous cases where there was nothing but poverty and want to look forward to, after a life of usefulness. It is to call attention to the necessity of something of this kind that leads us to write; and we trust that the teachers throughout the country will take up the subject. We will gladly print any opinions or suggestions, that may be made.

Rossini left, by will, a sum of money for a home for aged musicians, which is now established somewhere near Paris, and which is a success. The following we quote about Verdi: "The crowning work of his life is not 'Falstaff' exactly, but the Home at Milan for superannuated Italian musicians and singers. He hopes to be able to take in 180 persons of both sexes, and he is much exercised in mind as to the best way to accommodate the musical artists. Will it be more desirable for them to occupy large rooms in twelves? Or would they prefer small rooms for two, so that if one old person should have a serious attack of illness in the night, another will be at hand to render assistance?"

Quite recently a sum of money has been left by a benevolent person in the city of Bonn, for the widows of musicians and for female music teachers. The sum is sufficient to provide a permanent home for from 30 to 40 persons of this kind, and thus the good work has been started and we hope that something of this kind will soon be started in this country.

## WEAKNESSES OF MUSICAL STUDENTS.

BY JEAN LOIS CARRUTHERS.

## HINTS AND HELPS.

LEARN all that there is to learn, and then choose your own path.—*Handel*.

Contact with the powers of others calls forth new ones in ourselves.—*Weber*.

In practising chords, play from the wrist, and think of the *inner notes*—the outside ones are sure to be heard.

Do not withhold praise for the task well done; the child looks up to you and wants to please; recognize it.

To find fault with another's work does not make your own perfect.

Beware of self-satisfaction. It is the evil one's cover for ignorance.

One never needs one's wits so much as when one has to do with a fool.

Don't ignore your neighbor's brain; the chances are it is better than your own.

Sometimes we may learn more from a man's errors than from his virtues.—*Longfellow*.

When you explain what a pupil can find out for himself, you rob him of so much education.—*Hanchett*.

Be as conscientious in teaching an untalented pupil as one of great promise. Good work tells everywhere.

Capacity and character in a teacher always command respect; if you are not respected surely one or the other is deficient.

Many persons criticise in order not to seem ignorant; they do not know that indulgence is a mark of the highest intelligence.

The teacher who lacks experience lacks a great deal, but the teacher who lacks patience and a progressive spirit, lacks everything.

To look for great and grand results without commensurate labor is like the expectation of a harvest where there has been neither plowing nor sowing.

Let every exercise given to pupils have a purpose. Tell that purpose, that the student may work intelligently for an end.

It is not a sign of great knowledge to display temper. A mind that cannot govern an abusive tongue, cannot grasp and retain great ideas.

Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the Ideal.—*Franz Liszt*.

Do not be careless or indifferent while your teacher is talking to you. What he says is the result of years of experience and observation, and is well worthy of your consideration.

You may be a genius and still trample art under foot—you may be one only possessing meagre talent and still claim the respect due to him who strives worthily.—*Ferdinand von Hiller*.

A true musician will aim not only to have a technical knowledge of his art, or of the branch which he is making a specialty, but will strive to know the history and philosophy of the art.

Never trust to a single hearing of a composition for a final decision upon its merits. Good music wears well, improving with each new performance, while the pleasure of trashy works is evanescent.

There is no harm in being stupid, so long as a man does not think himself clever; no good in being clever, if a man thinks himself so, for that is a short way to the worst stupidity.—*George MacDonald*.

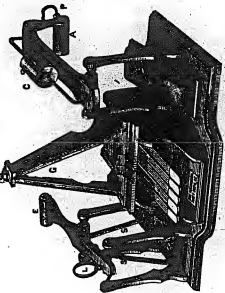
A teacher often concentrates into a single sentence the result of years of work and study. Fortunate the pupil who has the faculty of seizing upon such gems of wisdom, and using them to his own advantage!

How many parents are there, alas! like the father of Handel, who said, concerning music: "As an occupation it bath little dignity, having for its object nothing better than mere entertainment and pleasure!"

Ye peddlers in art, do ye not sink into the earth when ye are reminded of the words of Beethoven on his dying bed, "I believe I am yet but at the beginning?" or Jean Paul, "It seems to me that I have written nothing as yet!"—*Schumann*.

If you ask the pupil, after his fruitless attempt, "Is the piece difficult?" then, to your surprise, he will answer, "No, it is easy." Behind such a reply lurks conceit, for he is imagining that no thing is too difficult for him to overcome.—*F. S. Ensl*.

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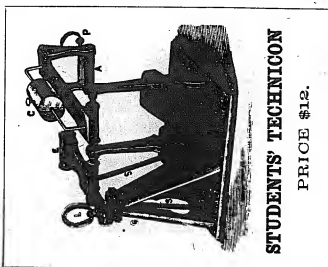
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Facing such mockery, our poet grimly asserts the music of the future will see "a new cross changes in piano playing."

Every artist who draws with pencil or paints with brush will tell you that it is the eye which must be cultivated to draw a straight line or round a beautiful curve in color; even so every thoughtful musician feels that it is the ear which must be educated to understand the value and use of various intervals, their significance in both melody and harmony; and that since the ear is only the sense avenue to the mind, it is the mental training which must come first of all, to form and direct all modes of expression, whether vocal or instrumental.

It is much easier to be critical than to be correct.—*Disrad*.

Examine your own work with as *severe criticism* as you do your fellow-laborer's, and you will be surprised to see your weakness.



## SOME SECRETS OF SUCCESSFUL PRACTICE.

BY MADAME A. FUPIN.

DEAR SOPHERONIA.—When I promised you I would write and tell you some of the secrets of successful practice, I asked you to make out a list of the characteristics you had especially admired in the playing of different pianists, and which you would like visible, or audible in your own playing. I have your list before me: you say you would like your playing characterized by precision, equality, brilliancy, velocity, ease and deliberation; you would have the self-possession of the artist and his perfect control over his fingers; you would like the different kinds of touch that shade from *f* to *pp*, and above all, that peculiar quality of touch which you term 'velvety'; besides all this, you want to know how to memorize and how to conceive the effects which make a piece, played by an artist, sound so altogether different from the same piece played by an amateur, and then you pathetically add that it seems absurd to think that you can acquire any of them, unless at the end of a life-time.

Now if you are a good timist and can read notes readily, you may set to work at once, to acquire all of these characteristics. First of all then, be it said, that there are three distinct stages of practice, and somewhere in these stages, you take up your aims, one at a time: for example, if you wish to play a passage with ease, deliberation, velocity, precision, and brilliancy, you must not begin practising with all these aims in view, for you can never accomplish it, and to attempt to do it will only end in discouragement.

Before describing the three stages of practice, it will be necessary to mention an important preliminary. The student who wishes to follow this system of practice must be able to play a passage slowly, with perfect uniformity of tone. This is a necessity; it is the beginning of the secret, the foundation on which the system rests. For those who have not previously required this uniformity of tone, I will give a simple exercise, which may be practised five or ten minutes a day, or at odd moments on a table. Lay the elbow and arm loosely on a table,—the wrist may rest on a spool of cotton,—put the tips of the fingers on a piece of white paper, in the shape they would have if placed on five consecutive white keys of the piano: make dots with a lead pencil on the paper just under the tips of the fingers. Lift each finger 20 or 30 times, and let it drop on the paper; if the finger be lifted loosely from the knuckles and without moving the first and second joints of the fingers, the finger will drop in the same spot each time—right on the dot. The object of this exercise is uniformity of motion.

Now transfer the hand to the keyboard, making the dots on the keys under the tips of the fingers. The thumb and little finger will have the dots near the edge of the key; the middle finger near the black key, and the other two fingers nearer to the middle finger, than to the thumb. Begin making the motions as before, with one finger, preferably the second, to begin with, dropping on the key so lightly it is not even depressed; then as the finger continues its motion, add a gradually increasing weight to the tip of the finger, and, as the finger falls with more weight, play more slowly.

The table exercise gives these motions without muscular effort, and the reason they are begun on the keyboard, with a light drop, which is gradually increased to a heavier one, is because in this way, the student detects the first feeling of rigidity in the muscles. There is no use telling the player who is accustomed to play with a stiff arm and wrist, to play with a loose wrist or a devalerized arm, for he does not know how this feels. But practising finger motions as above, first on the table and then on the keyboard, the student is conscious of the moment when the stiffness comes into the arm, and can prevent it.

The keyboard exercise is easier, if, after the five fingers are laid on the keys, one is pressed and the others taken up; then these others go through the motions in turn.

(See exercise above.)

This exercise brings about such great results in an

easy way, it should be practised several times a day. Whenever the hand and arm can conveniently rest on a table, these motions may be practised and a good habit established.

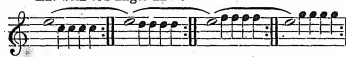
Ex. with 1st finger fixed.



Ex. with 2nd finger fixed.



Ex. with 3rd finger fixed.



Ex. with 4th finger fixed.



Ex. with 5th finger fixed.



Double tempo is the foundation for the three stages of practice. Play a passage,—a scale of eight notes, or a slow trill,—at the rate of one note a second, or even a little faster, six notes in five seconds; then play it exactly twice as fast, then four times as fast. Now in the first two tempos, the aim is perfect uniformity of motion and tone; each finger must rise to the same height and fall with the same weight. In the third tempo, however, the first of every four notes must be accented, that is, the finger playing the accented note must be raised higher and fall with greater weight on the key. Here you get the first idea of perfect control of the fingers; in the first two tempos, no matter what their speed may be, you aim at uniformity, and this uniformity must become a habit; in the third tempo, you choose that any one finger shall do a different thing from its usual habit, and it must obey.

Practise the first and second tempos,—one and two notes to a count or beat,—till the fingers play with uniformity unconsciously; then take up the third or accent tempo, where you will a certain finger to step out of its habit and make its motion a different way, and thus you gradually bring the fingers under the control of the mind.

It must be remembered that finished playing is a habit, and to secure this habit, the mind must be concentrated on one aim at a time, in the beginning of practice.

Before studying anything by the three stages of practice, the student must be able to play by a metronome; that is, must be able to play one, two, three or four notes to each beat of the pendulum.

The first stage of practice may be in the first or second tempo, that is, it may have one or two notes to a beat; it is that stage which gives equal value to every note, or in other words, its aim is perfect uniformity of motion and tone. It must be practised *forte* and with decision.

The second stage is the exact opposite of the first stage, giving an accent to the first of every four notes, or if triplets, to the first of every three. In this accent, the finger must be lifted very high and fall, not stiffly, but flexibly, on its key, the other two or three fingers, as the case may be, strike near the key very lightly; thus you have one loud tone and two or three soft ones. As this passage is played by the metronome, with increased velocity, the force of the accent diminishes, and we go gradually into—

The third stage, which being more rapid, the fingers cannot be raised so high, and consequently the force of the accent is so diminished that the tones are more equal, and this accented note is no longer audible as an accent, but is sensibly felt as a rhythmic note.

To repeat:—the aim of the first stage is equality; the aim

of the second stage is an exaggerated accent of the rhythmic note, which stage, being practised with gradually increased velocity, leads insensibly into the third stage, in which we at last find all the perfection of a finished performance, by virtue of the careful practice of the first two stages. A thoroughly finished and reliable performance can be brought about, by practising at first, smaller, and later, larger portions of a piece or study in this way, till it can be played as a whole, as well as it can be played in parts.

It is best to experiment first on this system of study with an étude which has continuous motion, beginning one's practice at one-third, or one quarter the rate of speed for the finished piece; for example, if the metronome time be 100, or even more for a quarter note, begin practising at 100 or a sixteenth note. This you will doubtless think is altogether too slow, but remember, it is into this slow tempo you have to put some of your aims, notably precision.

Precision is a quality easy to be acquired. No one need ever strike a wrong key—no one should strike wrong keys in practising. First, aim to strike each key exactly in the middle. If you had done that in the arpeggio of the dominant seventh, of D flat, you would not have slipped off the black keys to the white key on the right or on the left; you took no aim at all, but struck at random. All technical exercises should aim at correctness in their slowest tempos, to be sure of it in the rapid tempo. Second, practise no faster than you can play correctly, without hurrying; return again and again to the slower tempos, and work up to the highest rate of speed, consistent with perfection in every detail; beyond that do not go.

Frequent practice of the slow tempos gives deliberation, which is the opposite of hurrying. To acquire ease, prune off all unnecessary motions in the first or slowest tempos. Never play faster than you can play perfectly without effort. Cultivate the appearance of ease. Practising with a metronome will enable you to play with ease, all within your ability, for if you reach a tempo that you cannot play without hesitating, fumbling or scrambling, do not attempt to play it, but return to the slow tempos and work up, till this tempo becomes possible.

In a very slow tempo the finger motions are a quick up motion and a quick down motion, and between these motions a moment of perfect rest; any hesitancy of motion, or any wriggling between the up and down motions is an unnecessary motion to be pruned off. This is of vital importance, and is the first secret of a finished performance. Remember, your finished passage will depend on how you practise your slow tempos. You admire those even pearly scales, which may be said to look like this, ^^^^^ then your slow tempos must be like this, ^^^^^. If you can imagine how infinitely fine and perfect your finished scale ought to look, then magnify that perfect form for the slow practice. Or imagine sixteen capital A's, graduated from one two inches high, to one an eighth of an inch in height; each succeeding one is like the first, only smaller; so must your practice be, the more rapid tempos like the diminishing A's, but never losing its perfect form. So if the first or slowest tempo be perfect, the succeeding or more rapid tempos will be perfect too.

The work that succeeds is all done in the slow tempos; velocity is limited by the first imperfection. Precision, equality, ease and deliberation are carried right along from the lowest rate of speed up; the tempo that shows any imperfection, indecision, unevenness, hurry or other fault may be the limit of practice for that day. Beginning one's practice with the slow tempos and working to a higher rate of speed, pushes this limit a little ahead every day without effort. In my next letter I will give some practical illustrations and continue the secrets of successful practice.

## LIZST'S HUNGARIAN RHAPSODIES.

THE Magyars are probably the descendants of a Tartar Mongolian stock, and from this, the chief branch of the inhabitants of the country, come the syncopated rhythms and forced accents which are so marked a feature in Hungarian music, says T. L. Southgate, in the *Musical*



*Standard.* The gypsies, the privileged musicians of the country, have introduced the quaint turns, embellishments, and gronped notes common to Oriental music. These features of his native music are constantly employed by Liszt; but they were not invented by him, as some of his devotees fondly imagine. "Waldyn, who lived in Hungary, in the latter part of the eighteenth century," notably in the slow movement of his E-flat symphony, and in many parts of his works, has made use of those peculiarities. So has Beethoven in his "King Stephen" music, Cherubini in his "Medea," and likewise Schubert in his "Fantasia in E major," which is a very beautiful example of the "gypsy" style, are those of Brahms and Joachim. It is not therefore to Liszt that we must look for the introduction of Hungarianisms into modern music. And, moreover, it should be pointed out, that these features constitute a provincialism in art, and in the case of the augmentation of the "gypsy" style, a provincialism which cannot be acoustically justified. To use them constantly is a sign of mannerism; to say that Liszt often does this is to charge him with being a mannerist. "The Fifteen Hungarian Rhapsodies" occupy a much more important position among Liszt's writings. Here again we find the "gypsy" style, and the "gypsy" style is played. It is hardly necessary to say that Liszt was not the inventor of the Rhapsody, as has been absurdly claimed for him. The term is as old as the period of the Greeks, and the freedom of form which the use of the designation implies has been taken advantage of by the composers of the Middle Ages. In the sixteenth century, the Kapellmeister of the Imperial Chapel at Vienna, published a set of Rhapsodies so fresh in thought and redolent of genius that they might well have borne the name of the great tone-poet himself on the title-page. But here, though the pieces partook somewhat of the "gypsy" style, the "gypsy" style was not regarded as paid to form and thematic development. Liszt, in his self-sufficiency, disdains any such restrictions, consequently these Rhapsodies are remarkably free; however, though they consist of a single fused movement, they cannot be termed shapless, as may be said of his other compositions. The fact is, that Liszt, in the Hungarian Rhapsodies, the characteristic of which have been already pointed out, gives them a singular freshness and piquancy to our western ears. They have an eastern flavor about them, and a daring boldness which cannot but arrest and secure attention. They will not bear to be analyzed too closely, or the peculiarities of the "gypsy" style will be too apparent, the extravagance of diction which forms their staple will be too smelly revealed, and cause us to regard the pieces as but weak imitations of the music of Liszt's native country. It is a little singular that one never notices these features on hearing the native Hungarian bands playing their stinging and remarkable music. It may be, that the extraordinary nerve and pathos with which they play are natural to them, whereas Liszt's lights and shades, forced accents, and *rubato* are manufactured, and the compositions lack spontaneity. However this may be, these Rhapsodies, both in the piano-forte form in which they were first perceived, and in the form of the grand orchestra, are, in their nature, must rank as the best of Liszt's compositions. The irregular, unrestrained life of their author is mirrored in the music. It is evident that the instrument for which he wrote them, his beloved piano, supplied him with the precise means he required of giving outward expression to his inner feelings. The Rhapsodies are, in fact, Rhapsodies; probably only those of Magyar birth can thoroughly succeed.

### MUSICAL HUMBUGS.

BY LOUIS ELSON.

THE study of music has become so universal in the United States that it is not surprising that the new field has brought forth a great deal of chaff, together with its wheat. We are not of those who imagine that the American people are essentially unmusical, because they tolerate and even demand a certain amount of humbug in their favorite art. Any one studying the history of the rise of music in America will be forced, in viewing the progress of forty years, to acknowledge that no nation has made such rapid strides, and such healthy advancement in art in so short a time.

A music-printer of that epoch has given us statistics which conclusively prove that our picture is not overdrawn. The sales of some very successful pieces do not exceed a thousand copies a year. To-day, the position of affairs is totally changed. The sales of Beethoven's works alone number in the thousands, and are continually adding to the programme of the choral and orchestral societies have been held up for emulation abroad by some of the best European journals. But out of the ignorance of the past have sprouted the weeds of the present. National thoroughness is not a plant of rapid growth, and, as a consequence, much superficiality is cloaked under the universal "love of music."

failing are easily recognizable, but deserve pointing out to those who are young in study, and cannot yet distinguish the false from the true.

We need scarcely allude to the "patent" method of teaching music by charts, cards, or other devices. These do not teach *music* but *do* teach a mechanical execution of tonic, dominant, and sub-dominant chords in various keys,—a knowledge which the intelligent scholar states, without any trouble as he studies the *theory* of music, that he has never obtained. But these three highly respectable and eminent, useful charts, underneath three-fourths of all the humbug of music-teaching and playing in America. If a man were to give tuition in simple addition, subtraction, multiplication, and division, and, after the course, tell his pupil that he had taught him mathematics, the deceit would be obvious. But the charts are so constructed as to make musical tricksters. They teach the elements and affirm that these are the *Ultima Thule*.

The greater part of the "popular" piano pieces or "hits" America comes under the class of humbugs, for they are written to foster the deceit. Take up any of the *Silver Sprays*, *Golden Waves*, and other metallic wares (really "brass") of the "favorite" composers, and you will find them ticketed *Fantaisie de Concert*, *Transcription Brillante* or with other pompos descriptions. Open them, and (if you are not practically musical) you will assume an array of small *arpeggio* notes that impress you with a sense of the difficulties of the work. Listen to them, and you will find them to be what they are, and the composer, master of the piano, and are ready to acknowledge virtuosity, at least, when you suddenly observe that these same scrabbings are utterly devoid of meaning, and have a suspicious sameness. Then you have solved the riddle.

The piece is a "musical humbug," and has endeavored to dress up the elementary chords in tinsel splendor, to impose them on you as true gold. Its wild rushes and cross-hand movements are not so useful nor so difficult as the *arpeggio* exercises of the modest scholar of an honest teacher (who will not arrive at *Fantasies* before *Concert* for some years yet). The whole *farrago* cannot be memorized in ten minutes. We have dwelt at some length on this branch of humbug, for almost all of the systems and methods used by "professors" who teach ridiculously small sums of for teaching music are an incredible sham. The teacher who complies in making a study of this, and of the lesser in harmony

making a parade of unsatisfactory lessons in harmony. The harmony itself seems to be a very fatiguing study to the student, and the results of the year's study are belied by the clumsy deception above mentioned, and it is to this higher grade of incapables that the inventor of new systems of harmony addresses himself. In addition to teaching the elements, a few chords and modulations, his views upon "progressions" are, to say the least, progressive. He cites a few examples of the misdeeds of the Wagnerian school, and then tells his pupil, who has studied perhaps a week, "Go, and do likewise."

In other words, his patent time-saving system of teaching harmony consists in saying: "Write your progressions as you please. There will always be similar instances in the works of Wagner, Brahms, or even Schumann and Beethoven. Twenty dollars, if you like." Another class of vocal teachers, of whom there is one, is the too-learned vocal professor. He seldom teaches *singing* but advertises as a "voice-builder," "teacher of vocal technique," "founder of the respiratory organs," or something of that terrifying sort. He does not sing to any appreciable extent, but he has memorized the entire nomenclature of "the little muscles with the long names, and the big muscles with the short names," "larynx, cricothyroid muscles," "glossopharyngeal nerves," etc.; and his room contains a sanguinary assortment of throat models, in various stages of dissection. We do not mean that singing should deny itself the advantages of scientific research, but we affirm that many of these pompous teachers only use their slight physiological studies to befog and humiliate the pupils. Persons who certainly are good vocal teachers, but who are entirely ignorant of the anatomy of the throat.

Another numerous class of innocent "humbags" are the young misses, who, while taking lessons on the one hand, give lessons to very young scholars on the other. They generally do this without consulting their teacher, and of course without his sanction.

This pernicious practice of taking second-hand music lessons is bred of the laughable idea, firmly rooted in the uncultured mind, that "anybody" will do to teach a beginner. As if "anybody" might do to plan a house, while the bricks must be laid by an artist, or "anybody" might be employed to cut a coat, but the later work must be confided to the best workmen!

But there is scarcely need to define further. The humbugs above sketched are the leading types. It is safest to distrust the distinguished professor who has discovered means of shortening the road to either piano playing, singing or harmony, or who teaches at a price which suggests that his own tuition must have been very cheap indeed to allow him to do so. Twenty, even ten years hence, the rapidly growing intelligence of American music lovers will have made such an article as this needless; and then we shall be able to smile at, as we now earnestly protest against, "musical humbugs."—In "Realms of Tone."

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BY JOHN COMFORT WILLMORE.

MY DEAR FRIEND—You are a young teacher, and I am an old one. I am very happy to give you the counsel you ask for; but nothing will take the place of your own experience. Do not think that I, or anybody, can tell you anything which will be of much use to you until you have made it your own by actual use. You will make some mistakes, of course; that is the indispensable condition of learning things in this world. Nevertheless, while it is quite true that knowledge gained by actual experience is the only knowledge which will do you any good, it is also true, fortunately, that the laying down of principles, the pointing out of the directions in which valuable experience is to be gained, will be of inestimable service to you. This service I will try to render.

You have, I am glad to see, a high and honorable ambition in your chosen profession. You wish your pupils to acquire not merely a superficial smattering of musical knowledge, still less to be parlor players of the type familiar to us all, murdering "The Maiden's Prayer," "Silvery Waves," and other cheap, slop-shop and machine-made productions of alleged composers without genius and without knowledge; you wish them to be musicians and also artists, according to their grade. In this you are entirely right. Even a young pupil may have genuine, sound, musical knowledge, as far as it goes; and may play small, easy pieces by the greatest of masters with genuine artistic quality. But in aiming at such results as these, I warn you that you will find much to discourage you. In the first place, you will have a great many pupils, some young and some not so young, whose natural artistic gifts are exceedingly limited. Then, in the case of children who have natural artistic capabilities, you will find many whose desire to accomplish results far outruns their willingness to work. Industry, severe and long-continued, is the one condition of success; but there is a vast number of pupils who are extremely unwilling to fulfil this condition. Many desire to play and play well, who are unwilling to go through the amount of labor necessary to attain the goal.

Then there are many who are careless. They force themselves or are forced by their parents to spend time enough each day at the piano to accomplish the results you and they both desire; but they practice listlessly, with their minds preoccupied with something else besides their music. Of course no results can be got in that way, either in technic or interpretation. It is not so much the amount as the quality of work that tells on the result. And this many pupils cannot or will not see. They never do anything really well, and nobody can make them do so. They will have to discipline themselves if they ever accomplish anything worth while. It is generally a long and severe struggle on the part of both teacher and pupil, to get anything out of this class of young persons. Frequently it results in failure.

There is still a worse class of pupils which I have often met: those who are insufferably vain and whose vanity is fostered by the folly of injudicious parents. I know mothers who are always anxious to have their children show off, and who are never satisfied unless the child is constantly working, no matter how suggestively, at show-pieces which are entirely beyond its present capacity and attainments. These cases are perhaps the worst that teachers ever have to deal with. But between lack of musical talent, lack of mental discipline, lack of power of comprehension, lack of industry, and lack of good sense on the part of both pupils and parents, you will find a large portion of your class, wherever it may be, who will give you very little pleasure or satisfaction. And often those who are most at fault in the quality of their study are most ready to find fault with you, when tangible results in the shape of ability to show off before admiring friends and envious rivals, do not speedily appear.

All this you will have to face, if you mean to make music-teaching a profession. You will never make any money; all that you get you will get by hard work and daily drudgery, often with small thanks, sometimes with misunderstanding and abuse. Your aims will not be appreciated by the most of the community in which you live.

If they are as high as I believe them to be, you will be looked on as a "crank" by many who call themselves "practical." There will be a majority of your townsmen who will be carried away by such trash as "Tar-a-rum-bo-de-ay," and "After the Ball," and will not care a straw for any music which represents brains, genius, creative power, intelligence, or any quality of mind which you or I respect. In the small town in which you live, you will have very few opportunities to hear good music performed by great artists; you will have few or perhaps no associates whose aims and tastes are similar to your own; you will have to depend on your own resources for your own maintenance and give, give, give continually, out of them for the benefit of your pupils. It will be all give out and no take in, except from your own private study of the greatest works and from your occasional visits to the nearest great city and your occasional intercourse with the best musicians you know there. You will get some encouragement out of a small percentage of your best pupils and out of a few friends who are appreciative to the extent of their knowledge and ability; but that is all. The most of your experience as a musician will be far from inspiring. If you run away from it all and try to establish yourself in a large city where your opportunities may be greater, you will find all the cities overcrowded; and besides, they have their full proportion of unmusical people. A large share of the city teaching is fully as uninspiring and unremunerative, from a musical point of view, as that in the small towns, or even in the country districts. Some of the most promising pupils I have ever had have come from the latter.

Now, if you are going to be disheartened by all this, you had better make up your mind at once, before it is too late, to quit the profession, and leave music-teaching to be done by somebody who has more pluck, faith, and energy. But I warn you that, if you have not these qualities, you will be just as badly off in any other occupation as in that of a music-teacher. "Pluck" said Charles Kingsley, "is the only thing that will wash." He was entirely right. Go at the difficulties pluckily and you will attain a fair measure of success. Do not be discouraged because your success is not at all that you could desire; complete satisfaction is not to be had in this world. Hold yourself strictly responsible for everything in your work which belongs to you; but do not wear yourself out by worrying too much over the faults of others, for which you are not responsible, and in the curing of which you can only play a subordinate part. Do your best, and then do not worry about the results. Says Carlyle: "Let a man do his work; the fruit of it is the care of another than he." And so I bid you God-speed, and for this time, good bye.

## LOOKING AHEAD.

BY J. E. P. ALDOUS.

THE cause of many a stumble and many a mistake with the average pupil will be found in a lack of the faculty of looking and thinking ahead. In piano playing, as well as in any other phase of life, it is essential to provide for the future. If the passage you are playing is simple, send your thoughts on to the next and be prepared for it. If one phrase or figure is ended, and you have a short rest, do not let your hand stay where it last played, neither let it go to sleep in your lap, but place it where it will be wanted next. If this lack of preparation is very marked in any one, the following exercise will help to correct the fault. Take any common jumping bass, and get the hand ready for (not on) the first note. Then, thinking of the second note, play the first and immediately place the hand over (not on) the second; then thinking of the third note, play the second and immediately place the hand over (not on) the third, and so forth.

Let this also be done with the right hand; and a few minutes' practice of this daily, will soon have the desired result. In making skips, where there is no spare time available for preparation, a useful exercise will be found to take the two notes between which the skip occurs and treat them in the way I have described, making the transit of the hand over the distance as rapid as possible. Instance, Czerny's first Velocity Study.

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BY EDWARD BAXTER PERRY.

How often of late years we hear this expression. Will some one who claims to know, kindly tell us what it means? For one, I confess myself, after a decade of careful, thoughtful investigation, utterly unable to find out. We hear one pianist extolled as a wonderful Beethoven player, as a safe, legitimate, trustworthy champion of the good old classical traditions; and another equally eminent artist condemned as wholly unworthy to lift for the public the veil of awe and mystery enshrouding the mystic anabimities of this grandest of tone-Titans.

The late von Bülow, for instance, was well-nigh universally conceded to be the representative Beethoven player of the age; for no better reasons, so far as I can discover, than that he was generally admitted to be a failure in the presentation of most works of the modern school, and that cold, calculating, cynical intellectuality was the predominant feature of his personality and his musical work, which made him the dullest, most unideal, uninteresting pianist of his generation, in spite of his phenomenal technique, memory and mental power.

On the other hand Paderewski, with all his infinitely magnetic personality, his incomparable beauty of tone and coloring, his blended nobility and refinement of conception, is decried as a perverter of taste, a destroyer of traditions and precedents, because forthwith, he plays Beethoven too warmly, too emotionally, too subjectively.

*De grace, messieurs*, what does it all signify? Are we then to accept perforce as final, in spite of our better instincts, the dictum of the long since petrified Leipzig School, which holds technique of the hand and head, not only as the supreme, but as the sole element in musical art? Which relegates all emotion and its expression to the despoiled limbo of sickly sentimentality, and which epitomizes its highest encomium of an artist in the words: "He allows himself no liberties." That is to say, he plays merely the notes, with the faultless precision and soulless monotony of a machine. Is this then traditional playing of Beethoven or any other composer? Is it art at all? If there is any such thing as an authentic, authoritative musical standard concerning any given composition, upon what does or should it rest? Surely either upon the way its composer rendered it, or desired it rendered, if that can be ascertained, or upon the way it was given by its first great public interpreter. Let us examine the scanty available data concerning Beethoven's piano works from this point of view. How did Beethoven himself play his own works?

This question reminds one of the century old dispute among scholars as to the propriety of the so-called English pronunciation of Latin, an absurdity on the face of it. Fancy talking of the English pronunciation of French or German! Of course we do not know and have no means of learning exactly how the old Latins did pronounce their language in all the niceties of detail, but one thing we do know with absolute certainty, and that is that they did not Anglicize it, for the one good reason that our language did not come into existence until centuries after the Latin tongue was dead.

Similarly, as there is no one now living who can remember and tell us just how Beethoven did play any given sonata, and as unfortunately, the phonograph was not then invented, to preserve for us the incalculably precious records of his interpretations, we have no means of ascertaining just what his conceptions were, even supposing they had been twice alike, which they probably were not. But this we may be sure of, beyond a question or a doubt. He did play them according to von Bülow. Furthermore there is no ground for believing that his performances were at all such as the conservative sticklers for classic traditions insist that our renditions of Beethoven must be to-day. We know this from a study of the life and characteristics of the man, from the internal evidence of his works, and from the reports given us by his contemporaries of his manner of playing them and their effect upon the hearer.

Beethoven was preëminently a romanticist, in the content if not always in the form of his works, a man of

pronounced, self-loval individuality and intense subjectivity, who wrote, and consequently must have played, as he felt, and not in accordance with prescribed rules and formulas; a man who can reply without immodesty when criticised for breaking a pre-established law of harmony, "I do it," with the calm confidence in the divine right of genius to self utterance in its own chosen way, which always accompanies true greatness and has been the inflexible compass of progress in all ages.

The man who was the fearless outspoken champion of artistic sincerity and profound earnestness, whose scorn of shallow, pedantic formulas was as uncompromising as it was irrepressible, whose watchword was universality of content, who believed that music could and should be made to express every phase of human emotion, who ventured on the untried of innovation of beginning a sonata with a pathetic Adagio, and introducing a chorus into the last movement of a symphony, in open defiance of all established tradition, who was repeatedly accused by the critics of his day, of being unable to write a correct fugue or sonata, and whose music was declared to be that of a madman by leading musicians even as late as the beginning of our century—this is surely not the man whose artistic personality can be fairly represented by a purely intellectual, stuffy precise, though ever so scholarly reading of his printed scores. How is that better than the bloodless plaster casts of the living, breathing children of his genius? The printed symbols represent audible sounds, and the sounds symbolize emotions. The mere sounds with the emotions left out are no more Beethoven's music than the printed notes if never made audible.

Of his own playing, we are told that it lacked finish and precision, but never warmth and intensity; that like his nature, it was stormy, impetuous, impulsive, at times even almost brutal in its rough strength and fierce energy; that he often sacrificed tone quality and even accuracy in his complete abandonment to the torrent of his emotions, but never failed to win to their profoundest depths the hearts of his hearers. Is this the man, this hero of musical democracy, this giant embodiment of the Titanic forces of primitive Nature, this shaggy maned lion, with the great warm keenly sentient human heart, whose nearest prototype among modern players is Brahms; is this the man with whom originated the severely classical school, the cold, prim, stately interpretations, which we are told to reverence as traditional, in which the head is everything, the heart nothing, form all important, and feeling a deplorable weakness? It is impossible, incredible.

I honestly believe that if Beethoven himself could revisit the world and appear incognito in the concert halls of our musical centres, to give us an ideal, authoritative rendition of his great works, one half of his audience and nine tenths of his critics would have their hands in holy horror at his untraditional and un-Beethoven-like readings, and would declare that while he was an interesting and magnetic artist, and an enjoyable player of the lighter more emotional modern school, his renderings of the revered classics were dangerously perverting to the public taste and could not be sufficiently condemned.

(Concluded in next issue.)

## A VALUABLE HINT.

EDITORIAL IN Vocalist.

ONE of the purposes of this column is to suggest business ideas to the singing teacher. I have had a thought in mind for a year or more which I wanted to verify before speaking of it and trying to draw a lesson from it. It is that our best musical institutions are seeking those men and women for teachers who have already established their reputations. The colleges do not care to make reputations for teachers, and do not care to engage teachers who are perfectly good, without they have become somewhat known. It is a very common thing to get reputation, of course. It has commercial value. How can one do it? That is not so easy to answer. Every one can find a way to do it, and perhaps no two can achieve reputation in exactly the same way. Rest assured of one thing: A man sells to the public what he becomes known. If he is well spoken of his good name grows. We laugh at and decry printer's ink, but it spreads one's good name quicker and better than does anything else. Reports of the concerts of a Theodore Thomas have made his career possible; the published music of Dudley Buck has made people, especially church musicians, love the man; the books of W. S. B. Mathews and A. B. Goodrich have given them place in high esteem. I would say to any man who wishes to hold high honors at some time (and who does not?) to develop that way which is his wherever it be as composer, author, or whatnot, and that as a means of keeping his name before the eyes of men. To be sure, the real merit must be in the man or he will never obtain repute. Self advertising, when there is little or no merit, may give name for a day, but cannot give lasting reputation. Every one can gain reputation if he will use his own gifts and persist in making the most of them through a term of years.

## PUBLISHER'S NOTES.

We have published a new edition of "Studies in Melody Playing," Vol. I. The volume has been greatly enlarged; the first edition had only 23 pages, while the new edition has 31; the entire set has been closely graded, and Vol. II will form a continuance of Vol. I, thus making a complete graded course of pieces. Vol. II will also be revised and enlarged shortly. The price remains the same. This set of pieces we now consider, perhaps, the best collection of easy, chaste, and attractive pieces ever published. Every one is a gem. They are selected from the best authors. Almost every author who has written easy pieces is represented in the set. The annotations are copious, the fingering is carefully done, and the phrasing is correct. The whole set forms one of the best collections of instructive pieces it is possible to put together.

ONE of the most useful things that THE ETUDE furnishes its subscribers is its advertisement. Most progressive and "up to the times" teacher can afford to miss a thorough and thoughtful reading of the advertisements of this magazine. Try it once, and see what a large amount of practical and valuable information you will get from them.

THE ETUDE would like to present to its readers ways of conducting weekly classes in musical history, biography, and especially in musical theory, harmony, and general musical informations, such as is gotten from the best primers, etc. Please write up how you are conducting your general class work, and send it to us.

HAVE you a clear appreciation of how much THE ETUDE would do for your pupils? Get up a club among them, and then talk about its articles in your weekly class, or when they are with you at the lesson hour, and if what many teachers write us is true, and it doubtless is, you will find a quickened and active interest in music among your pupils that will do you good.

SEND us your programs. We will not promise to publish them, but we desire to tabulate them, and give our readers an idea of the kind of music that is being used for recitals and concerts. By comparison we can make out a list of the most used pieces, and so help you in making up your selections for another season.

Be sure to put your name upon, and also inside of the package of music that you return to us, or we cannot make your account out correctly. Please give careful attention to this, and so save much vexation, trouble, and, perhaps, hard feelings regarding your account, all through no fault of this office.

We carry a large stock of violin music, methods, etc. This stock includes combinations of all kinds of string and wind instruments. We also have a fine lot of flute music, methods, studies, etc. We can fill orders for anything in these lines. Try us.

We have a fine lot of music for piano and reed organ combined. Also a selection with piano, reed organ, violin, or cornet, or flute, etc. We can fill orders for anything in the line of pipe organ music for church, concert, or private use.

We have just printed a new edition of "Touch and Technic," Vol. I, in which several important additions are made, a page and a half entirely new matter being added to the volume. We have printed all the new matter separately, in sheet form and can furnish it at 10 cts. per copy, subject to the usual discount.

There has been considerable delay in the issuing of the second volume of Landon's "School of Reed Organ

Playing," but the same is now on press and will be ready about the time this issue goes out. This volume contains the same amount of material as one of the grades of "Mathews' Graded Course for the Pianoforte," and is very much on the same order, containing the best variety of material for the cabinet organ, and we believe it to be far in advance of anything on the market. This grade is intended to follow the instruction book. We shall be glad to send it on sale to any one who may desire to examine it.

"Embellishments of Music," which has been delayed on account of the difficulty of making the ancient signs, is on press and will be ready about the time this issue is in the hands of our readers, when we will send copies to all who have subscribed for it. We feel confident that this volume will meet with a great deal of favor. It is a work of unusual merit, very interestingly written and contains a great deal of information about music in general. The special offer on the book is now discontinued. But the special offer on the four new works (as in April issue), is still in force during this month.

The present is an opportune time for us to remind all teachers, and especially conservatories of music, of our blank form of diploma, or certificate. It is so worded as to be applicable to either or all branches of music or education. It is neatly engraved, and printed on parchment paper about the size of an ETUDE page.

We would suggest that a fine penman fill out the blanks when the diplomas are given.

The price of a sample is 10 cents, or \$1.00 for a dozen.

## TESTIMONIALS.

I have received your "Classic Gems for Four Hands," and most sincerely congratulate you on having brought together some of the most exquisite gems with which I am acquainted. Certainly this is *one* book which no progressive teacher can afford to do without.

M. E. DONOHUE.

I have received Vols. Six and Seven of the "Mathews' Graded Course of Studies for the Pianoforte," and am much pleased with them, especially the *Grade Six*.

I also received the "Pedals of the Pianoforte," by Hans Schmitt. I have read only twenty-five pages (as my time has been limited), but I must say that I very seldom have a book that I can take every word of the author with such unlimited faith as I have these few pages, and I feel safe in saying that I like the whole book, and would not part with it for twice its price. I almost swear by Mason and Mathew, though I can't quite agree with all their ideas, but Herr Schmitt says nothing that can clash with common sense and good judgment, to my way of thinking. I hope we and our pupils may learn his teachings well.

A. HENDERSON.

I make constant use of your edition of "Mason's Touch and Technic." I have accomplished some wonderful results therewith. Pupils who invariably objected to exercises or studies of any kind, have been charmed and interested and benefited beyond measure by the Mason Studies.

ANNA HUGHSPURKER.

I shall try to secure a few new subscribers for the ETUDE, though our town is small. I have not been more pleased with any other musical journal than I have with the ETUDE. Every page contains some valuable thought, and the journal is useful alike to the scholar, teacher, and professional musician. The matter is of a good order, and generally, the pieces, beside being quite harmonious, are very instructive. In fact, I cannot say too much in favor of the ETUDE and its promoters.

MRS. BESSIE VON H. TING.

I have quite recently received two of your latest publications, viz.: "Pedals of Pianoforte," by Hans Schmitt; "Writing Book for Music Pupils," by C. W. Landon. I find them each in their own way invaluable.

The work on Pedals is very exhaustive, and one that no musician should neglect to read; while for teachers and pupils it supplies a long felt want.

The writing book is the best I have yet used, and though there are many others to choose from, I shall use only C. W. Landon's.

S. S. HANDBRICK.

THE ETUDE has given me better lessons in music than I have ever received from my piano teachers. I have studied with the best and highest-priced teachers in San Francisco, and it is a sad confession to make, but it is true that the piano teachers do not teach the principles of music.

MRS. HENRY BROWN.

The Practice cards have had such a charming effect on my pupils, little as well as big, that I would not be without them; better lessons, more punctual pupils, and more interest on all sides.

JESSIE C. WHITLOCK.

Among your many excellent publications I think it would be difficult to select a finer work than "Howards' Course in Harmony."

My studies in Harmony and Counterpoint with one of the most eminent composers in the country, added to an experience of several years in teaching Harmony, enable me to form, as I believe, a clear judgment concerning a work of this kind. I am satisfied that this is the best work I have ever seen.

FRANK L. COLLINS.

I have received and examined the Eighth grade of the "Graded Course of Piano Studies," by Mr. W. S. B. Mathews. They contain many original and superior ideas, and are full of genuine melodic qualities.

The technical difficulties are arranged progressively. The annotations on each composition; the studies for left hand practice, and trill playing, are invaluable to teachers as well as pupils.

Pupils taught by these Studies, with the careful application of "Mason's System of Touch and Technic," should make rapid progress.

JEAN OCTAVIA YOUNG.

The sketch after Millet's "Angelus," by Wilson G. Smith, which I found in THE ETUDE, I used in the public examination of the American Conservatory Analysis class last June. It was the test for arduous analysis and one class (87 members) made a fair report. I also played it as an illustration in my lecture on "A Theory of Interpretation," delivered before the Ind. M. T. A., at La Porte, last summer. A. J. GOODRICH.

I am very much pleased with the copy of "Romantic Studies," by Wilson G. Smith. I have also received the second volume of "The Musician," by Ridley Prentiss, and am even more pleased with it than the first grade.

MRS. MARY WHITT.

I have examined Mr. Smith's "Romantic Studies," with interest and found them very attractive and brilliant. I trust they may receive the deserved recognition by the profession.

HARRY S. SCHWITZER.

I have received and examined Mr. Wilson G. Smith's "Romantic Studies," for the piano. The melodic qualities of these studies are invaluable for forming the taste of pupils, and Mr. Smith should be thanked for arranging the technical difficulties for the middle grade pupils.

They serve as a valuable introduction to the great works of the old masters. Each study is a gem.

JEAN OCTAVIA YOUNG.

In response to your wish to give you my opinion on "The Pedals" by Hans Schmitt, I must say that I do so with great pleasure. It is well written (well translated) and must win the admiration of all eminent teachers. But clearness of exposition fits it equally well for the pupil. I should say study, of the student also.

Its great usefulness lies in the fact that it calls the attention of the student to a very important part of his art and thereby opens a new field; a field that to a great extent was hitherto a "terra incognita." It is true that thereby his duties will be increased, but he will find that the result rewards him well for the time and trouble spent on the acquirement of a judicious control over the pedal. The new, but little explored field, begins with the 2d chapter and stretches to the end of the work. If the purpose of the work was to teach to fence in the indiscriminate use of the pedal, regardless of prescribed notation and harmony or disharmony, it would do a large amount of good; for the market is flooded with players believing in the plentiful mingling of all kinds of chords and dissonances and compositions teeming with incorrect pedal notations. But it also teaches him new effects and new ways in which to beautify his execution, and explains the object of pedaling so clearly as to guide him in all cases to a correct application of the pedals, even where incorrect signs would otherwise mislead him.

It is to be regretted that the pedal arrangements on most pianos (both square and upright) even superior in every other respect, are yet so imperfect as to get out of order very soon. Some will act too heavy, others too noisy (like the soles of new boots), and yet others not damp sufficiently. On the latter kind it is impossible to produce acoustic results as aimed at in Mr. Schmitt's work. I hope the sale will be rapid enough to justify Mr. Schmitt to publish soon an enlarged edition; for I doubt not but that several points have not been touched, for fear to trespass the limits set by the author.

E. VON ADELUNG.

I am much pleased with the eighth grade of "Mathews' Graded Course of Studies for the Pianoforte." I have ordered from you a copy of it. It is beautifully printed, carefully and helpfully fingered and annotated. The suggestion regarding the simplification in *Si ciseau d'été* will, I am sure, be appreciated by others as highly as it is by me.

S. EARL.



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This is a selection from MacDougal's "Studies in Melody Playing," Vol. I. It is a very sustained, firm tone, Impassioned deliberation is its characteristic.	
1858. Tschalkowsky, Op. 39, No. 17. German Song. Grade II.....	15
A very graceful piece in 3/4 time. It should not be played too fast, like a waltz. A good exercise in light wrist playing.	
1859. Gurllit, C. Op. 140, No. 7. Festive Dance. Grade II.....	15
A spirited waltz, giving opportunity for phrasing, expression, and light left-hand playing.	
1860. Schytte, L. Op. 69, No. 12. Good Night. Grade II.....	15
A very effective short piece. The work for both hands is good, and the whole is interesting and attractive.	
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This is a melody and accompaniment for the same hand. The bass has no less an effective phrasing. The phrasing is indicated. It is a good study in melody playing.	
1868. Kavanagh, I. Andante. Grade II.....	15
This piece contains Grade III in difficulty and worthy of hearty commendation. Melody and accompaniment are both in one hand, while the interest of the other (the left) is fully equal. Chords and chords increase the difficulty of the piece.	
1864. Rummel, J. Romançe. Grade II.....	20
A good study in cantabile playing. Broad singing tone is required, and figures of sixteenth notes require fluency. Worth trying.	
1865. Kullak, B. Op. 62, No. 13. Evening Bell. Grade II.....	20
This also approaches Grade III in some respects. The bell effect is made by a repeated B-flat in the treble. The melody begins in the left hand and is responded to by the right. A crossing of the hands takes place in the latter part of the piece.	
1866. Tschalkowsky, Op. 39, No. 18. Italian Song. Grade II.....	15
A bit of musical fun at the expense of an early Italian style. Of interest to a young student.	
1867. Wilim, N. v. Op. 81, No. 2. Hilarity. Grade II.....	15
Valuable for staccato practice. Figures in both hands respond to each other. Bright and lively in style, united with pedagogic value, it will be a favorite.	
1868. Lichner, H. Op. 24. Scherzo. Grade II.....	20
A good piece by a popular writer. Scale passages and staccato chords alternate with each other. The scale passages, later, are passed from hand to hand. An accompaniment of eighth notes in the left hand affords excellent finger practice.	
1869. Bohm, C. Op. 169. Little Love Song. Grade II.....	20
Rather more difficult than some of the foregoing. It is a beautiful melody and accompaniment, giving an excellent chance for tasteful and expressive playing. Its octaves increase its difficulty.	
1870. Schytte, L. Op. 69, No. 11. Fairy Tale. Grade II.....	20
Somewhat on the tarantella style, giving practice in broken chords and its light and airy movement. The pieces from No. 1856 to 1870 are from H. C. MacDougal's "Studies in Melody Playing," Vol. II. The fingering, phrasing, and pedaling are carefully and critically marked. They are chosen for their educational value and form a valuable addition to the list of interesting teaching pieces in Grade II. The convenience of securing them in single form will be appreciated.	
1871. Lamothe, Georges. Op. 262. Estudiantina (Cap. Espagnol). Grade IV.....	60
A characteristic piece of the type. The rhythm of the dance is in it, and it is valuable for acquiring a light arm touch. It is interesting as well.	
1872. Vilbac, Renaud de. Valse des Merveilles. Grade III.....	75
This piece requires musical intelligence for its proper rendering. It belongs to a higher order of composition, and will give out its value when there is study. It serves an excellent purpose, both technically and aesthetically. It is a piece which affords fair opportunity for the teaching of modern techniques of touch.	
1873. Ten Brink, Jules. Op. 12. In the Forest. Grade V.....	60
The melody is carried by the left hand to an accompaniment of broken chords in the right. Near the close the same theme is delivered by the thumbs of both hands, while the remaining fingers are busied by the accompaniment. It is also a good teaching piece, but will require work of an intricate sort.	
1874. Chaminade, C. Op. 24. The Dragon Flies. Grade V.....	60
Arm, hand, and finger control are necessary here in full measure. Good effects can be made in this piece. The left hand plays as an accompaniment to a melody, itself affording opportunities for phrasing, a figure of sixteenth notes, through which there sounds a repetition of a single note, D below the treble staff. The teacher will be delighted with this number.	

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1875. Delahaye, L. L. Op. 18. Valse. Grade V.....	80
This waltz is not hackneyed either in melody or style. There is originality about it and fine work for intermediate students. Like all this set, it requires taste and intelligence for its proper understanding.	
1876. Colomer, B. M. Serenade Galante. Grade V.....	40
Another interesting piece for both teacher and pupil. The style is elevated, and the effects good throughout. There is a touch of mixed rhythm, and the left-hand work is valuable, because of the exercise it gives in wide accompaniment playing. It cannot be commended too highly.	
1877. Vilbac, Renaud de. Pompadour (Gavotte). Grade III.....	40
A quaint gavotte, furnishing a first-class study in staccato work. Its phrase is properly and tenderly with a crisp staccato touch and light arm careful practice will be necessary.	
1878. Thome, Francis. Minuet. Grade III.....	40
It is a pleasure to commend such pieces as this. It, when properly taught, will do much to awaken musical taste, and a higher understanding of musical form. The content is excellent, and will be of decided interest to teacher and pupil.	
1879. Delahaye, L. L. Op. 16. La Ronde du Serrail. Grade III.....	40
The melody is principally in thirds (semi-staccato), with occasional chords, while the climax is given in six chords. The left hand has an effective accompaniment, the occasional iteration of E flat, first time of treble, giving a good effect which will be enhanced by bringing this iteration into more prominence. Useful and pleasing.	
1880. Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.....	80
Rather odd in the minor, with occasional lapses into the major. A good exercise in rapid arpeggios and in two-finger work. A useful teaching piece.	
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A thoroughly good piece. The running accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded by the short middle part in six sharps, the original key being A major.	
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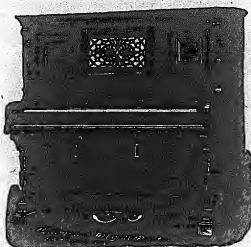
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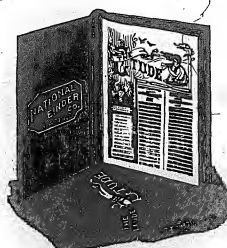
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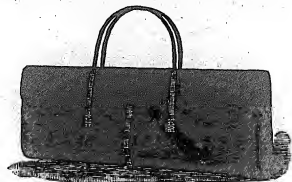
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